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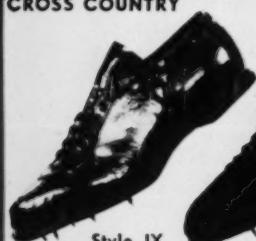
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# SCHOLASTIC COACH

Reg. U. S. Pat. Off.

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# "The Hero" as a villain

**N**OBODY in his right mind would deny that big-time football leaves much to be desired; that it is bedridden with rather shameful pettifogging, and that something should be done about it.

The pity is that it offers such a wide-open target for the sensationalists. At the drop of a rumor these miasmal mud-mongers will rush to their typewriters and start manufacturing grotesqueries. Triple-threat artists of obfuscation, distortion, and exaggeration, they are continually crimping the efforts of the constructively thinking administrators.

Millard Lampell, author of the popular new novel, *The Hero*, would probably do a double-take if you called him a sensationalist. "Who, me?" he'd probably gasp, looking around to see if you didn't mean nine other guys.

But that's the only conclusion you can draw from his novel. The villain of *The Hero* is college football, and what a "bad guy" it is!

Obviously written by a gent who doesn't know a split buck from a hole in the ground, *The Hero* paints a monotonously distorted picture of the sport—an offense for which the author deserves to be penalized half the distance back to the Columbia School of Journalism.

**N**ORMAN CORWIN, in one of those modest book-jacket shills, says: "With a reporter's eye, a sharp ear, and the hand of a skilled dramatist, Millard Lampell has packed into *The Hero* enough exciting atmosphere, action, and people, to make his first novel an event. It has wallop and spinach and a wonderful combination of pigskin and poetry wonderful to behold." (That's two wonderful, Norman, old man.)

That's the kind of book Lampell may have intended to write, but any resemblance to the actual opus is purely accidental. Except for the spinach.

The hero is a sensitive boy named Steve Novak, who is blessed with a

remarkable gift for tucking a pigskin under his arm and transporting it to far-away places.

After graduating from high school, Steve is deluged with all sorts of fancy offers. Since he has a hankering for culture, he chooses Jackson U., a sort of Harvard of the South.

Steve is soon disillusioned. He discovers that some of his teammates are being paid for playing football (ounds!), that he can't pay as much attention to his studies as he would like (you heard me, bud), and that the world of amateur athletics is a myth (tssk, tssk).

**P**OOR Steve also discovers that some of the opponents—the rats—are hiring wildeat footballers to stop Jackson. And to make life still more difficult, there is the coach, a piling old geezer, who talks like this:

"I'm no machine. I respect a boy who wants to study . . . I wouldn't ask you to do this if I wasn't in a spot." An edge of desperation crept into his voice. "An awful lot depends on next year. Believe that. I'm depending on you. For 22 years I've worked with boys and I never hurt one in my life if I could help it. I never had any sons, it's like you kids were my sons. I'd cut off my arm before I'd hurt you. I'm asking you to do this because there isn't any other way. You're a good boy. But young. Raw. You need the training."

Tennant pleaded humbly, his voice low and trembling: "I'm asking you to do this for me because I need it. Please."

And what is Coach Tennant pleading for, in a "low and trembling" voice? No, no, not for two quarts of Steve's rich red blood. He just wants Steve to come out every morning for an hour of passing practice.

Comes the Tulane game and Steve is deliberately given the business. A big tackle named Dobbs does it. In the locker room after the game, Dobbs tells Steve:

"I was only doing a job out there. I got a wife and kid. I was in the Marines three years. I needed the dough, the one-fifty they offered for getting you out of there."

Steve pulled at his hip pads, thinking numbly, one-fifty. He got \$150

for putting me out. He felt no shock, no disgust or anger, no reaction at all. He remembered hearing that it was common practice at some of the colleges to offer a bonus to the player who could put an opposing star out of the game.

So the scene is all set for the big game against Alabama. It's bad enough that Steve is stripped of illusions and strapped with tape. But along comes his sensitive pal, Francis Clayborne. It seems that Francis has tapped the collection plate at Chapel and is in danger of being expelled by the Honor Board.

Steve pleads with the president of the Honor Board to give Clayborne a chance to replace the dough. The president—"tall, darkly handsome Whittier," a real Jackson man, suh—says no. So Clayborne blows his brains out.

But the show must go on. Alabama whacks the whey out of Jackson, ruining Steve forever as a football player. His papa dies (a natural death, having nothing to do with the outcome of the Alabama-Jackson game), and Steve returns home to White Falls, N. J., pop. 21,000.

It all ends happily, however. Steve decides to get a job and to finish his education at night school.

We'll mercifully skip the details of Steve's love life and the Huey Long-ish shenanigans behind the Jackson football setup. After all, there is a limit to your patience.

**W**HAT puzzles us is where people like Lampell get the crass to write stuff like this. Up until *The Hero*, Lampell was one of those "people's poets," a writer of folksy cantatas and radio plays—in short, a man conspicuously unequipped to tackle the problem of big-time football.

As a result, *The Hero* never gets within smelling distance of a touchdown. All it adds up to is a melodramatic olio of hokum and semi-truths, spiced with a dash of pseudo-esthetics, and passed off as unvarnished realism.

Let's hope nobody takes it seriously. Mr. Corwin, take it away!

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By CLIFF WELLS

## Tulane's Double Pivot

AT TULANE, we have been getting excellent results with a double-pivot continuity. With two superb pivot men—Perkins (2) and Riffey (1)—naturally assume the pivot positions, switching sides as they see fit, while Risner (3), Peck (4), and Payton (5) set up outside.

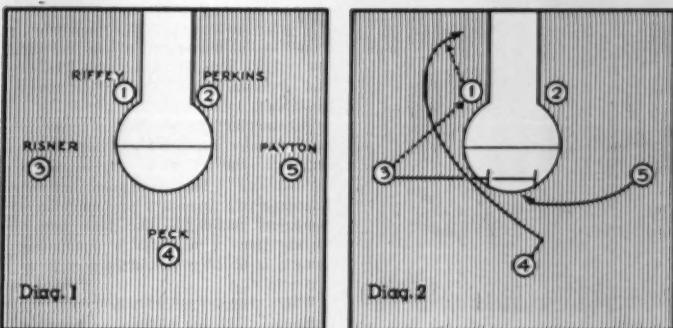
Our continuity is set up as shown in **Diag. 1**. Perkins (2) and Riffey (1) naturally assume the pivot positions, switching sides as they see fit, while Risner (3), Peck (4), and Payton (5) set up outside.

Let us assume that 3 has the ball (**Diag. 2**). He passes to 1, then screens for 4 and then 5. If 4 shakes loose and gets the pass, he has a shot going in. The rebounding pattern finds our two big boys, 1 and 2, under the boards along with 4, and 3 and 5 in good defensive positions outside.

Should 4 fail to break free, he continues under the basket and circles out as shown in **Diag. 3**. In the meantime, 3 continues to set up a double screen with 2, and 5 cuts off this to get a good one-handed jump shot in the foul circle. The rebounding is done by 1, 2, and 5, with 3 and 4 staying out for safety purposes.

If the play does not free 4 or 5, the continuity moves as in **Diag. 4**. Player 5 moves to the side and receives a pass from 1. The latter then screens for 2, who comes around for a left-handed shot. If 2 cannot get his shot, he establishes a post and 5 screens for 3, who cuts for the corner and a pass from 2.

If 2 gets his left-hand shot or if 3 gets a middle-distance shot, players 1, 2, and 3 do the rebounding.



Diag. 1

Diag. 2

However, if 2 cannot shoot or pass to 3, he looks for 4 coming around 5's screen. If open, 4 shoots. If not, we go into a three-man weave and wait for an opening for a pass in to the pivot men.

Next, **Diag. 5** shows how 4 passes to 2 and screens for 3, who cuts as indicated. We play for the middle-distance shot.

If 3 gets his shot at the free-throw line, 1 and 2 rebound and 3 is responsible for rebounds down the middle. Whenever 3 does not receive the pass, he cuts to the corner and 5 moves to the middle. This puts 4 in the corner.

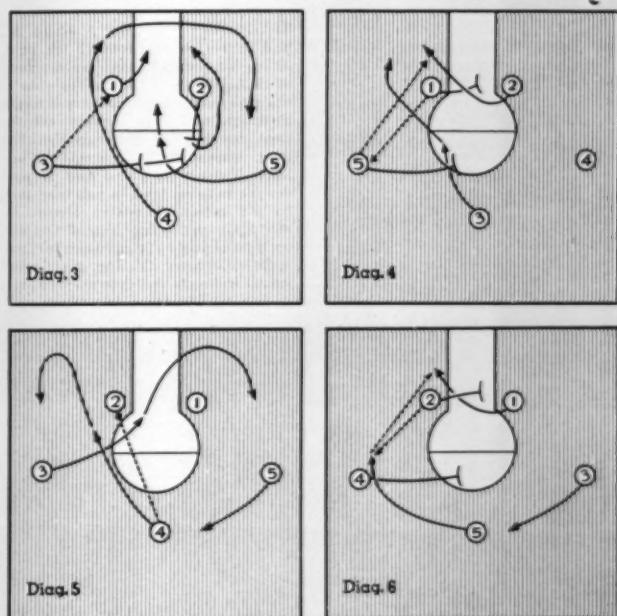
The players continue to weave in the front line with or without the ball, so that 2 eventually passes out to the man getting open from the weave. Player 2 is not affected by the three-second rule, since he plays outside that area.

Now, when 5 shakes loose on the weave, 2 passes out to him and then screens for 1, as outlined in **Diag. 6**. If open, 1 shoots. If not, the play in **Diag. 2** or **3** is set up.

Returning to **Diag. 2**, if 3 cannot get a pass in to 1, he passes to 4 and screens for him. Then 4 gets a pass in to 1, if possible, and **Diags. 2** and **3** show the set-ups that are run.

However, if 4 cannot feed to 1, he makes a distinct fake pass to him.

(Concluded on page 42)





**A**S ANYONE who has ever seen St. Louis in action well knows, the Billikens are a fast breaking outfit. We attempt a controlled and organized fast break whenever possible.

Although, like all fast attacks, it is predicated on "getting there first with the mostest," it is not a "fire-brand" helter-skelter affair. Through organization and carefully designed patterns, the fast break blends into a set attack operating around a pivot in an orthodox two-three set-up.

With short, quick, and accurate passes, the set attack launches the usual screens, "give-and-go," screener roll, and the "pass-and-cut" variety of tactics and skills.

It is our belief that all basketball offense hinges completely around the player in possession and the immediate receiver; with the burden of timing nearly 100% on the player desiring to become a receiver in the continuity of play.

Whether the play is a continuity in a planned pattern or a free-lance move, the man without the ball is burdened with certain responsibilities. These may be listed as follows:

1. Control of the defensive coverage.
2. Clearing himself to become a receiver.
3. Correct timing in meeting the ball.
4. Deployment for the best advantage.

**BACK-COURT PICK:** No. 5 whips the ball to No. 4 and follows his pass, luring his guard behind the receiver. He brings his man to the far side of the pivot-post, then suddenly changes direction and cuts sharply off the post, running his man into him. The post, meanwhile, has brought the ball up to distract his guard and prepare for the ensuing feed—a soft lead pass to the cutter. Defensive errors: (1) No. 5's guard going behind the post instead of sliding in between the post and his guard; (2) The pivot-post's guard failing to switch to the free man.

This article will deal principally with this first responsibility. Every attack must embrace some control of the opponents' defensive coverage, no matter what style of defense they use.

By "control of the defensive coverage," I mean maneuvering the defense so that you can anticipate its movements. In other words, making the defense go where you want it to go, so that it plays *your game*

## ST. LOUIS' Defensive

rather than forcing you to play *theirs*.

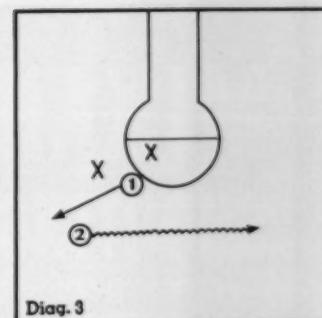
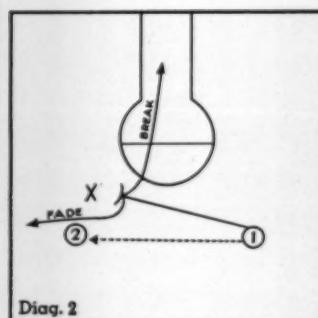
Therefore, the first requisite of any attack is to control the opponents with some designed movement or pattern of play. If you can "get there first," the defense presents no problem of control. Hence, this method of attack represents the quickest and the best offense in basketball. What's more, it also satisfies the crowd appeal for speed, action, and scoring.

A good balanced attack must include both the fast break and a slower designed pattern that will keep the defensive coverage under control. An offense without some designed method of controlling the defensive coverage, is required to resort to "possession," and a slow, uninteresting game will usually develop.

While efforts to control the defense may not present immediate scoring opportunities, they will lay the foundation for later possibilities without resorting to the monotonous slow possession style of play.

The alignment of players in the





# Control Pattern

St. Louis attack is depicted in **Diag. 1**.

Macaulay, who plays the post or pivot, does not interchange position with the other players. Since he has been the pivotal of the St. Louis attack, he continues to operate in the pivot "triangle" with repeated efforts (and proper timing to control his defensive coverage) to meet the passes fed to him.

Since every player in possession of the ball is working for a scoring opportunity, it becomes his privilege, as is true with the rest of the players, to capitalize upon such an opportunity when it materializes. But even here the definite rule for all is "Let the shot come to us."

In our deployment of offensive positions, Schmidt and Lehman become the back-line players or feeders. They initiate most of the play, and the control of their defensive coverage will be discussed first. Upon gaining possession of the ball, they approach or set the back line of the attack as close to the goal as feasible. If the defensive coverage sinks or sags, the immediate threat

is the set shot "over the top." This is the only satisfactory weapon against a retreating defense on the outside.

There is little likelihood that the defense against the ball will sink enough to allow an easy scoring opportunity. Sinking against the opposite feeder and the other players is more likely and must be immediately controlled. The easiest method of putting "control" on the defense in this instance is by possession of the ball.

Let us now see how the feeders can control their defensive coverage. Refer to **Diag. 2**. Suppose Lehman (1), for instance, has possession. While offering a continual threat to score or to pass to a front-line player, he passes to teammate Schmidt (2) and crosses in front for (a) an inside screen threat, (b) an actual inside screen, or (c) a break for a return pass.

The receiver, Schmidt, assists in controlling his defensive opponent

**By EDDIE HICKEY**

by a ball feint or a fake dribble to his left. Then, taking advantage of the inside screen, he quickly dribble-drives to his right, as shown in **Diag. 3**.

In this particular instance, Lehman (1), after his inside screen, used a "fade" movement in widening to the left side away from the dribble by Schmidt. It is obvious here that the feeders have merely changed positions. This maneuver may be repeated several times with either Schmidt or Lehman initiating the play. The movement of the players must necessarily occupy the attention of the opponents, and in this manner the feeders control their defensive coverage.

Play patterns blending into the set offense are initiated when the ball is advanced to any one of the players in the front line. In this operation, the control pattern of the two feeders is effected by the so-called "flat circle," as outlined in **Diag. 4**.

The deep circle pattern for the two feeders is developed once they bring one of the corner front-line players (forwards) into the continuity of the pattern.

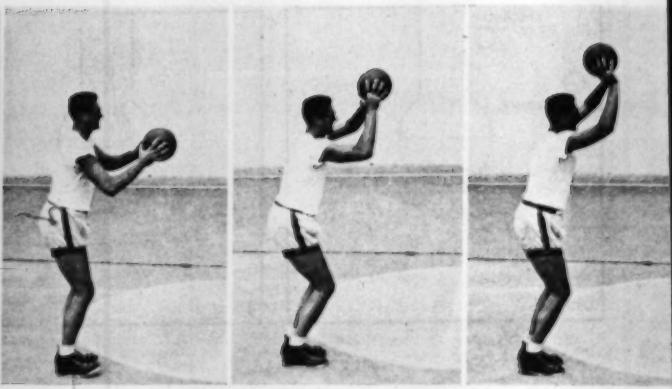
**Diag. 5:** After the first cross and fade between Lehman (1) and Schmidt (2), if Schmidt should elect to pass to Ossola (3) approaching from the right corner to meet the ball, Schmidt will then cut

(Continued on page 56)



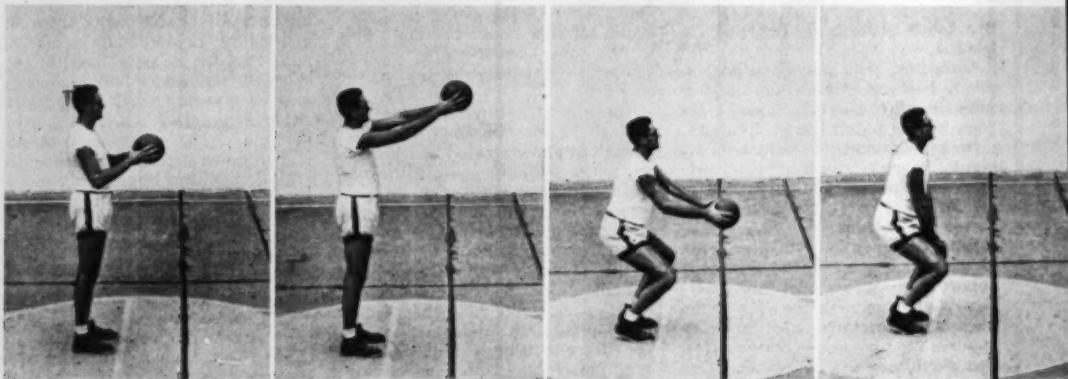
# MIKAN SHOOTING

EXCLUSIVE SCHOLASTIC COACH PHOTOS



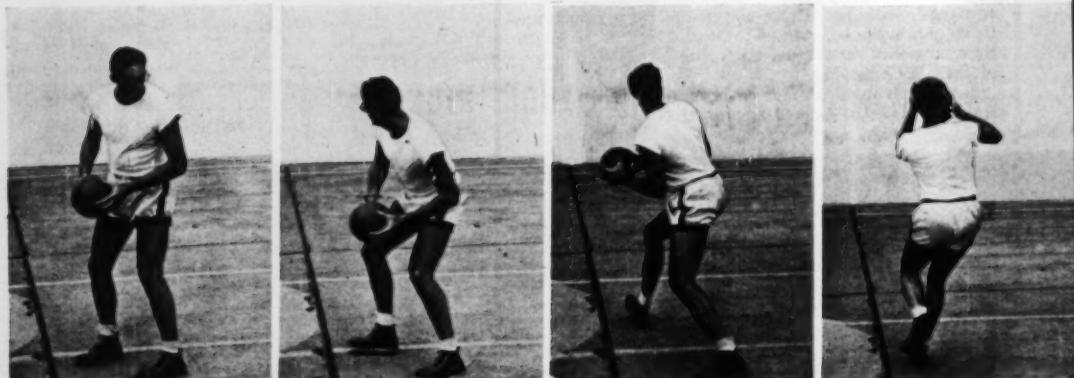
## SET SHOT

The world's greatest player, now starring for the Minneapolis Lakers, employs an overhead style perfectly adapted to his 6-9 frame. He sets up with his feet together, the knees slightly flexed, and the ball poised at about chest level (1).



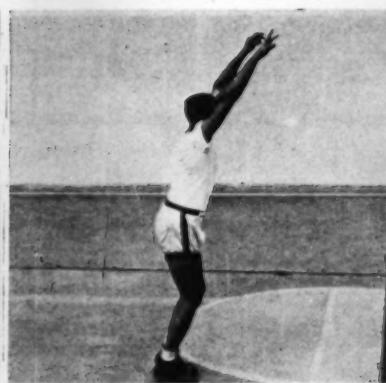
## FOUL SHOT

Mikan assumes a comfortable position with the feet about 12" apart and toeing the line (1). To loosen up for the shot and secure his aim (front rim), he extends the ball directly at the target (2). He then bends his legs (3) and brings the ball



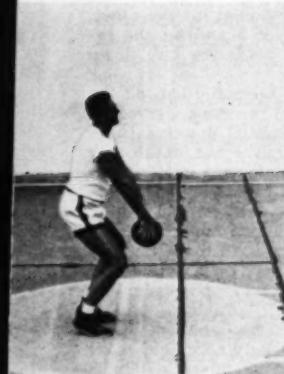
## PIVOT SHOT

A sharpshooter with either hand, the Laker center is particularly deadly from the pivot and does most of his scoring with shots like this. Upon receiving the feed from outside, he quickly head-fakes to his left (1) and pivots to his right (2).



After training his eyes on the front rim, he bends his knees slightly and brings the ball up overhead (2), where it is practically impossible to block. The wrists roll back a bit

(3) and the ball is flicked with a quick wrist action (4). The arms straighten out (5) in the follow through, with the palms facing the basket (6) and eyes fixed on the rim.



down between his knees (4) with practically a straight-arm action. For the release, Mikan simply reverses the motion—bringing the ball up (5) with a straight-arm motion and

releasing it at about chest level (6) with slight reverse english. The body now straightens out (7) and the arms follow through with the palms facing the hoop (8), as before.



The left foot is used as the pivotal. As he steps across with the right (3), he brings the ball up with both hands into easy shooting position (4). Not until he turns does he take

the left or guiding hand off the ball (5). As he leaves the floor (6), he turns toward the basket and shoots at the peak of his jump (7). This is a studied—not a blind—shot.



**I**NASMUCH as fast-break basketball represents the *ne plus ultra* in scoring media and appeals to the players and spectators more than any other style of play, I feel that coaches are duty-bound to incorporate it into their offenses.

At U.C.L.A. we are so solidly attached to the fast break that we are not content to fast break only when the opening occurs. We actually attempt to create our own opportunities.

First we drill our players to perfection on snappy ball-handling, fakes and feints, quick shooting from fast-break openings, 2-on-1 and 3-on-2 situations, etc., and explain the various ways in which fast breaks may be launched—off defensive rebounds, interceptions, jump balls, normal out-of-bounds balls in the back-court, and after opposing scores. Then we spend considerable time on our fast-break patterns.

One of our basic patterns is illustrated in **Diag. 1**. No. 1 takes the ball off the board or out of bounds and passes out to 2 or 3, whichever is open. In this particular instance, the ball is snapped to 2.

The latter then passes to 3 who has straightened out toward the center while 1 was passing to 2. No. 3 drives down the middle to the outer half of the foul circle, then passes to 4 or 5, who have crossed and gone down the floor.

If the receiver (4 or 5) cannot shoot, he return-passes back to 3, who stays on the side he passes to. Both side men, meanwhile, get into rebound position.

If 3 cannot pass off to 4 or 5, or cannot get a good shot or drive through himself, he pivots on the foul line and passes off to 1 or 2, whichever one cuts by, or passes back out to the one who stays back to protect.

The main idea is to get the ball through the middle as quickly as possible and to have a cutter down each side, a late cutter, and a pro-

tector. This balance is most essential.

Other possibilities in the same drill are:

1. No. 1 may pass to 3 rather than 2.

2. If 2 or 3 cannot hit the other, he may hit 4 or 5 and let the receiver try to work the ball down the middle.

3. If 2 or 3 takes the ball off the board, he and 1 reverse assignments.

We follow special patterns (with options) whenever we obtain the ball in the defensive end of the court, whether by rebound, interception, jump ball, normal out-of-bounds, or after an opposing score.

The problem is to drill the boys enough so that they will react quickly whenever possession is gained and will be able to shift to any option in case the one being tried is blocked. Where they have to stop and think which option to use, they haven't been drilled enough and many opportunities will be lost.

Some of the most important things to bear in mind in coaching the fast break are:

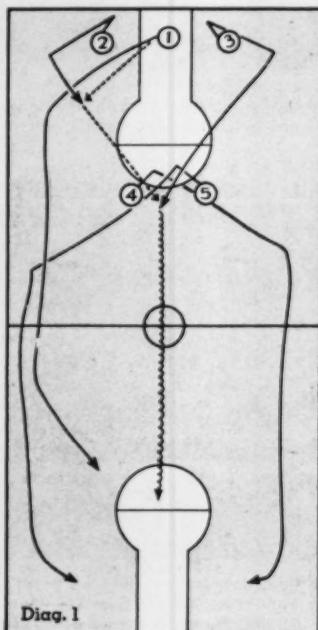
1. You must have patience and must expect mistakes, but drill and drill to reduce them to a minimum. A hard-working, fast-breaking team will often make more mistakes than their opponents because they attempt more and perhaps accomplish more.

2. If the boys cannot obtain a good shot when they reach the offensive area, they should be drilled to pass back and set up. Fast break becomes "race horse" or "fire wagon" when the boys fail to recognize a high-percentage shot and take any kind of heave.

3. The boys must be taught to react quickly every time they gain possession in the back-court. Many times they will create a fast-break situation where it did not exist by putting on the pressure immediately.

## U.C.L.A.'s ATTACK

### Fast Break-Set





## By JOHN R. WOODEN

4. Much time must be spent on drills emphasizing 2-on-1 and 3-on-2 situations in order to get the good shot quickly before the extra defensive man comes into position to help.

5. Various quick-shooting and quick ball-handling drills must be devised and employed until the boys become accurate as well as quick.

6. Defensive rebounding and getting the ball out quickly must be stressed, since more opportunities will probably be gained in this fashion than in any other.

7. Emphasis must be placed on always keeping the head up and passing to men ahead who are cutting from the sidelines.

Although I believe in always attempting the fast break whenever possession is gained, regardless of whether or not the defense appears to be set, I realize that we won't obtain the high-percentage shot every time and that we must have an adequate set game to fall back upon.

In trying to devise a suitable set offense, I have attempted to plan a system which will give all the positions an equal opportunity to score.

I have done this primarily for three reasons: First, it prevents the defense from concentrating on one or two outstanding scorers and thus breaking up the play; second, it produces a finer team spirit; and, third, it makes it easier to keep all five men doing their job at all times.

While it is impossible to show all the options that might arise from our style of play, Diags. 2-7 will give you a general idea. The plays are shown from the same side of the floor, but actually are used from both sides.

**Diag. 2:** No. 1 cuts out to meet

ball as 5 passes to 4. Receiver may turn and shoot, turn and drive, or pass to any of other men. No. 2 fakes in, then cuts off 4's back. No. 3 fakes up and then cuts back when he sees 2 break across. After passing to 1, 4 cuts between 2 and 1. Meanwhile, 5, after passing to 4, fakes outside and comes back to protect.

**Diag. 3:** Same as Diag. 2, except that 2 cuts across in front of 4 and 4 cuts off 2's back.

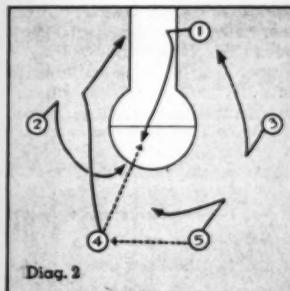
**Diag. 4:** Same as preceding plays, except that 4 hits 2 instead of 1, and 2 hits 1. No. 4 may sometimes cut outside instead of inside, 2.

**Diag. 5:** Same as Diag. 4, except that 4 crosses and screens for 5, who does the cutting with 4 coming back to protect.

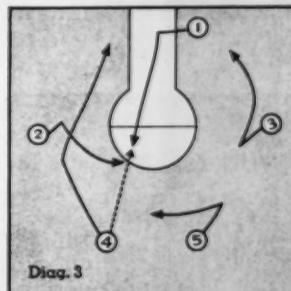
(Continued on page 48)

### FAKE PASS AND SHOT

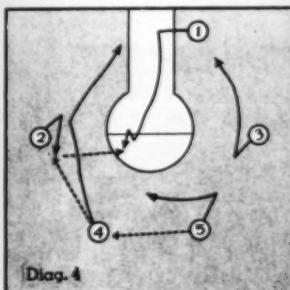
The play starts with a feed into the pivot from the outside (1). The passer takes his man down the sideline (2), then quickly changes direction and cuts off the pivot (3). The latter fakes a two-handed flip to the cutter (4), so realistically that his guard starts switching. The pivot man then quickly steps to his left (5), pivots, and hooks one up from close in (6). The guard recovers quickly but not in time to block the shot. This simple but highly effective pivot play is particularly deadly when preceded by several actual hand-offs.



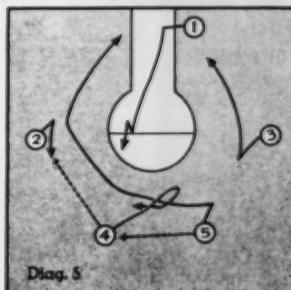
Diag. 2



Diag. 3



Diag. 4



Diag. 5



# Take-Downs

By A. G. SIDAR, Jr. • Fresh Coach, Rutgers U.

HIGH SCHOOL wrestling is growing rapidly and improving steadily in quality in almost every section of the country. However, it is interesting to observe that in sectional and state championships the same few teams always dominate.

One would have to be credulous, indeed, to believe that these few school areas have produced a breed of supermen, better coordinated, stronger, and more finely trained, pound for pound, than those in the neighboring areas. This *appears* to be the case chiefly because these perennial championship teams are better grounded in fundamentals.

In other words, it is a matter of coaching. Wrestling is growing so rapidly that the supply of good coaches cannot keep up with the demand. I know of several instances in which men with absolutely no background in the sport have been asked to take over the coaching.

In such cases, the conscientious individual will utilize any material on the subject he can find. Too often, however, this material is of an advanced type, and without the proper background in fundamentals, its use is detrimental to the boy's future as a college wrestler.

I have also seen instances where a premature use of advanced maneuvers proved to be a source of

injury to the wrestler and his opponents.

The purpose of this article is to provide the inexperienced coach with a safe, reliable series of maneuvers which he can use with complete confidence. Here are the basic fundamentals of standing wrestling and four solid, proved take-downs. With slight individual variations, they are used throughout the country by champions.

**Footwork** is as important in wrestling as it is in boxing, and is also quite similar. Balance of body weight is not too difficult to acquire. The point of balance should be about one third of the foot in from the toe.

Many beginners move about on their toes and opponents have no difficulty in pulling or snapping them forward. Conversely, if the weight is back on the heels, a sharp blow on the shoulders will result in an easy take-down.

By properly balancing his weight, the wrestler can move in a smooth cross between a shuffle and a skip.

When moving to the right, the right foot should move first approximately one and a half feet, then the left foot should quickly follow, moving the same distance and in the same direction.

Most wrestlers will keep one foot slightly in advance of the other when in standing position. In going forward, this foot should be moved first. When going backward, the back foot should be moved first.

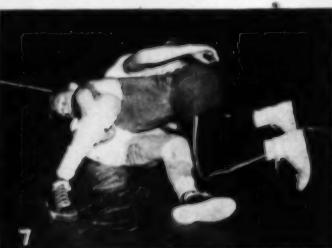
Whether moving forward or backward, the feet should be moved only

No. 1—Fundamental body position.

No. 2—Open style.

No. 3—Collar and elbow position.

Nos. 4-7—The double leg drop.



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short distances with a quick 1-2 movement.

The beginner who adheres to these rules will avoid three flagrant errors in footwork: (1) over-extension of a leg, (2) crossing the feet, (3) prolonged commitment of body weight to one foot.

**Fundamental Body Position:** When advancing to meet his opponent, the wrestler should have his feet comfortably spread and the body bent forward at the waist at approximately a 45° angle (Picture 1). The arms should be extended and in front of the upper legs to protect them from the opponent's attacks.

The wrestler should watch his opponent's legs. It is easy to fake with the upper body, but quite difficult to do so with the legs.

**Collar and Elbow Position** or Double Hook Up (Picture 3). This is not a mandatory position in standing wrestling, but is often

readily assumed by contestants for it gives them an opportunity to test each other's strength and balance. It is not advisable to assume this position with a wrestler who is strong in the arms and shoulder girdle.

The following description of the collar and elbow position refers to both wrestlers: Right hand on opponent's neck. Right forearm against opponent's left shoulder with the elbow pointing down. Head against opponent's right shoulder with the eyes watching his feet.

The head against the right shoulder and the right forearm against the left shoulder act as blocks against the opponent's moves in these directions.

The left hand is placed just above the opponent's right elbow, with the fingers on the inside and the thumb on the outside of the arm, elbow pointing down.

From this position, the contestants can push, pull, and move quickly about the mat while looking for an opening.

**Open Style** (Picture 2): When it is apparent that the opponent is considerably stronger, it is advisable not to lock with him. An open style should be adopted in which there is no contact unless a fake or a take-down is attempted, and then contact is made at the actual point of the attempted fake or take-down.

When wrestling in open style, the athletes should move in a circular pattern a few feet apart, and closely watch their opponent's feet. Take-downs should start when the opponent has committed his weight to one foot but has not yet placed his weight there.

Speed is essential in open-style wrestling. The body position is more erect and fakes must be very good. (Continued on page 45)



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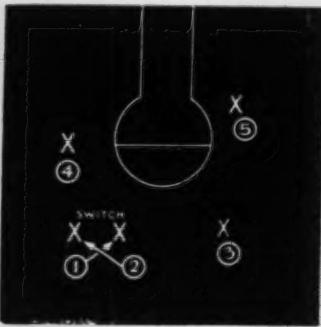
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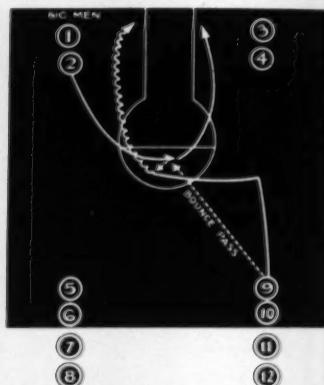
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Diag. 1, Lincoln Defense

## City Slicker Ball



Diag. 2, Stuyvesant Drill

WITH a won-lost average of about 70%, the colleges in New York City have been faring better than all right against the best basketball teams in the country. This record is no accident. For over two decades now, the local colleges have been the beneficiaries of a vast estate of estate of top-flight talent groomed in the city's 60-odd public high schools.

The caliber of New York schoolboy basketball is reflected in the line-ups of out-of-town colleges such as Holy Cross, Georgetown, Cornell, Niagara, and George Washington, all of whom usually possess several players weaned on New York ball.

A good share of the credit for this phenomenon belongs to the schoolboy coaches. They are unsurpassed at imparting the fundamentals of passing, shooting, dribbling, and defense; and their styles of play are as varied and colorful as they themselves.

Abraham Lincoln High, last year's city champion, was coached by Venty Lieb, former varsity coach at Brooklyn College. He used an interesting combination of shifting man-to-man and zone defense.

His front chasing line switched each time two opponents crossed paths, while his big back men took care of the buckets and switched to any free man coming through.

This defense is outlined in **Diag. 1**. Whenever 1, 2, and 3 cross when trying to set up screens, X1, X2, and X3 switch automatically. X4 and X5 switch only when free men come through. This defense is particularly puissant against a set type of offense, and where all your boys are tall, you can make the defensive positions interchangeable.

Sam (Doc) Ellner is the dean of New York coaches, with 30 years of mentoring behind him. Last year he brought his Stuyvesant High five into the championship tourney as a distinct underdog, and went all the way to the finals with a spectacular series of wins.

**Diag. 2** offers a drill Ellner uses to stress ball-handling, pivoting by the big men, and shooting. Two balls are employed for economy of motion and time, and the coach

himself calls the option to be used.

**Option 1:** No. 2 hands off to 9 and pivots underneath for rebound, while 9 shoots or dribbles in.

**Option 2:** No. 2 fakes handoff to 9, pivots and shoots, while 9 continues in same path for rebound.

**Option 3:** No. 2 fakes to 9, then pivots and dribbles in, either shooting or passing to 9 for shot.

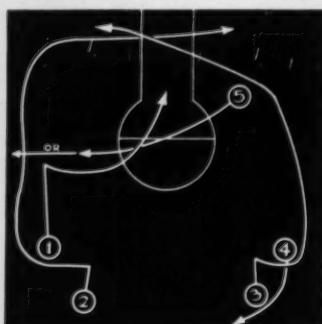
**Option 4:** No. 2 fakes to 9, who continues in toward basket. No. 2 then passes to him for shot.

**Option 5:** No. 2 hands off to 9, pivots and receives a return pass for shot.

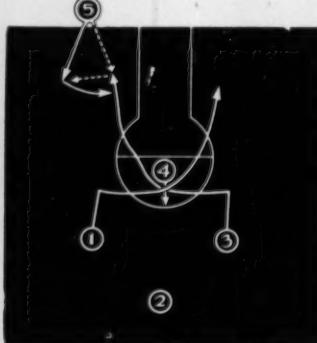
After the play from the right side, the same play or option is started by No. 5 from the left.

Al Badain, coach of the 1948 city champions (Erasmus High), uses a system based on sideline screens with options. It is interesting to note the similarity between the Erasmus and the Kentucky systems.

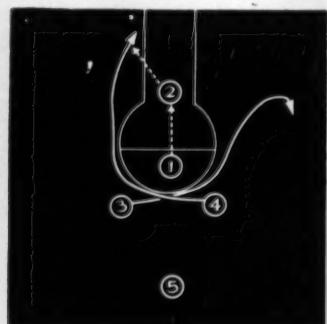
**Diag. 3** delineates Erasmus' basic system. Nos. 2 and 4 may weave until the play is set up, or the play may start as soon as the ball is brought down the court by either of these men.



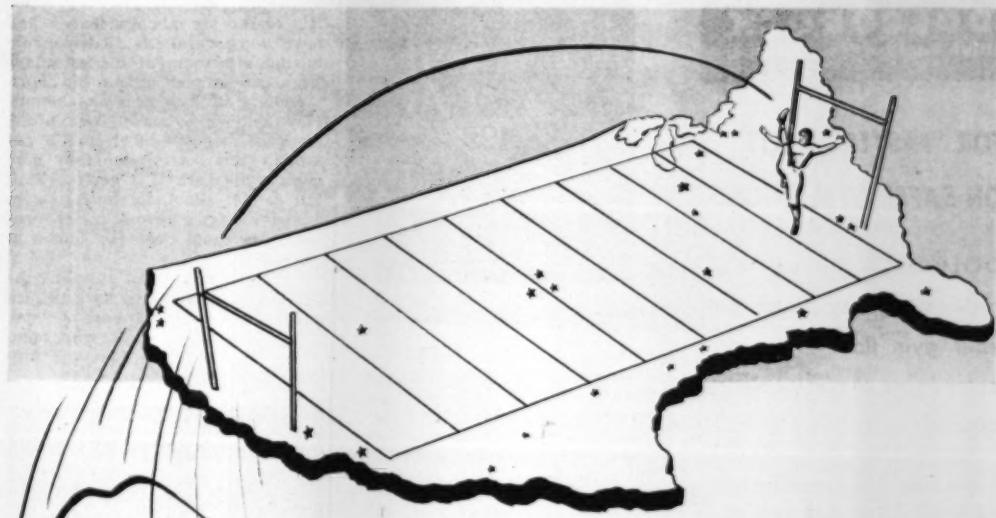
Diag. 3, Erasmus Pattern



Diag. 4, Franklin Outside Ball



Diag. 5, Franklin Tap Play



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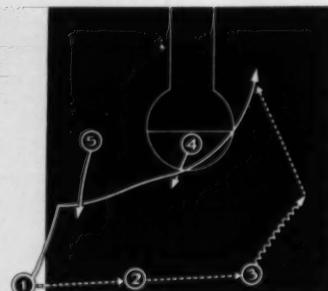
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Diag. 6, Franklin Outside Ball

The play may be started from either side, with 5 moving from the opposite corner to bucket on the side the play is originating.

Option 1: No. 1 receives ball from 2 and flips ball back to him as 2 moves in back of him. No. 1 then cuts for basket and receives return pass.

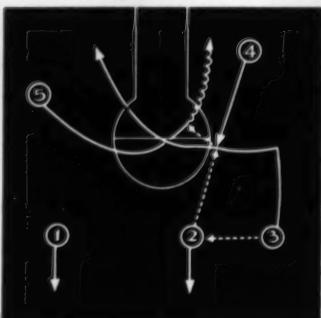
Option 2: No. 2 passes to 1 and, using both 1 and sideline as a screen, breaks for basket and receives return pass.

Option 3: Same as Option 2 except that No. 2 now becomes a decoy for 1. After 2 breaks, 1 passes to bucket man, 5, and screens off him for return pass, or 5 may fake pass, pivot and shoot.

Madison Square Garden every year. His teams are always feared and have won several city diadems. Following are some of his set plays from various positions on the court.

Diag. 4 outlines an out-of-bounds play under the basket. No. 4 sets up a pivot-post and 1 and 3 cut around him, with the free man getting the ball. If 3 gets the ball but cannot shoot, he may pass to 5 and set up a screen for the receiver to shoot over (as shown at the top left).

Frequently the man guarding the pivot-post, 4, will step back to pick up any free man. The pass-out may then be whipped to 4, who takes a step back for the pass and flips one up overhand.

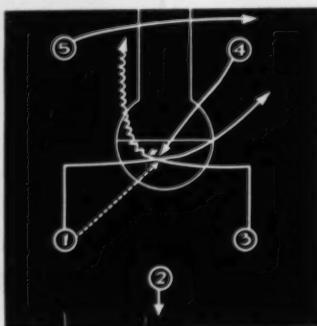


Diag. 8, Madison Deep Screen

Diag. 5 illustrates a jump ball play. No. 1 tips to 2 in bucket who feeds 4 cutting off 3 around the outside of the circle. No. 3 drops back to help the safety man, 5, in case of emergency.

Diag. 6 shows a Franklin out-of-bounds play from mid-court. No. 1 passes to 2 and cuts around 5. Meanwhile, 2 passes to 3, who dribbles toward sideline to feed 1 screening off 4. Nos. 5 and 2 drop back for defensive balance.

Jammy Moskowitz, one of our big-time hoop officials, is also a smart coach and judge of basket-

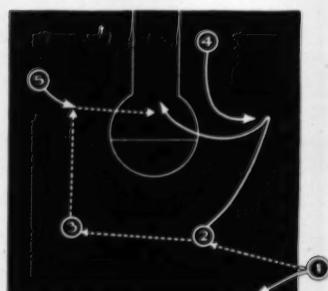


Diag. 7, Madison Bucket Play

Option 4: No. 2 passes to 1 and cuts down sideline. No. 1 passes to 5 and sets up screen for him. Nos. 2 and 4 cross and 5 may either dribble, pivot and shoot, or pass to 2 or 4.

Option 5: No. 2 passes to 1, who fakes a backward pass and dribbles to foul line, setting up a double screen for 3 and 5, either of whom may receive pass, pivot or shoot.

Bill Spiegel, of Benjamin Franklin High, has done yeoman service in promoting high school basketball in New York and in setting up the elimination tournament played in



Diag. 9, Madison Outside Play



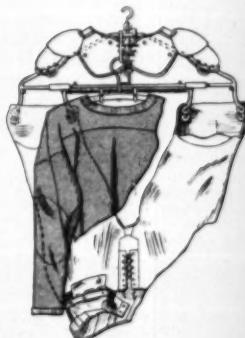
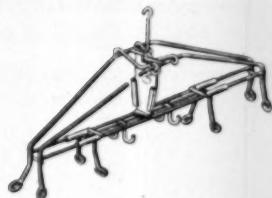
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# WHAT MAKES A Good Trainer?

**N**OT so many years ago, the term *athletic trainer* would have conjured up to many people the image of a gentleman in a disreputable derby hat, redolent of arnica and cigar smoke, and given to highly colored speech in the Damon Runyon idiom.

The basic equipment in trade of this individual included a water bucket, towels of uncertain sterility, and an impressive array of adhesive wrapping tapes. He gave profane and vigorous succor to the fallen contestants, bandaging cracked skulls and treating muscle sprains by rough-and-ready taping, while earthily exhorting his charges to greater effort.

This virile but unwholesome caricature was in too many cases not far from fact. The old-time trainer learned his craft through an apprenticeship which was informal, unsupervised, and unsystematic. His range of professional skills was often extremely limited; and he was slow to acquire new skills, slow to adopt new techniques, and imperfectly oriented to his vocation.

Today the athletic trainer performs a highly intricate function, and has grown much in professional dignity. With so many athletes participating in schools and colleges, and the enlightened shift in physical education from grimly methodical calisthenics to a wider program of games and sports, the responsibilities of the trainer have increased many fold.

The technical complexities of most sports now require the coaching staff to concentrate principally on the development of individual and group skills, and the burden of safeguarding and maintaining the physical fitness of team members has been shifted almost entirely to the trainer.

The final medical responsibility, of course, rests with the team physician. But only in rare cases is the medical man always available. The trainer, on the other hand, is invested with a daily 24-hour duty, and because of his intense contact

with his charges is in position to have the greatest familiarity and insight about them.

In large measure, then, the problems of physical condition and conditioning, as well as the more important tasks of preventive therapy, are given to the trainer.

What are the characteristics and qualifications of a good athletic trainer? What is his most effective working relationship with coaching staffs and medical advisors? What are the necessary technical skills, the qualities of personality which make for the best kind of job adjustment?

The trainer's connection with squad members is far-embracing; his interpersonal dealings are singular, involving wide and subtle shadings of personality and skill. It is plain that the successful trainer must combine a large number of specific learned abilities with appropriate personality traits.

His is the task of ministering variously, of attending to the chronic complainer, the self-centered matinee idol who requires as much taping as the rest of the squad combined, the hardheaded and uncompromising Spartan who takes a dim view of any injury, the furiously competitive athlete who feels the trainer's concern to be impertinent, the self-indulgent performer who systematically attempts to avoid all training rules.

The responsibilities of the team physician are usually well-defined; his contact with team members is irregular and more often than not couched in terms of professional impersonality. The coaching staff is beyond all else concerned with the development of functioning skills, focused from contest to contest on the aptitudes of athletes who will be available.

The trainer, on the other hand,

**By EDWARD D. O'DONNELL  
and H. A. ROBINSON**

*Dept. of Health, Yale University*

stands as a kind of buffer between these two forces. His concern is not for the technical artistry of the first team, but rather for the highest possible physical competency of the entire squad.

Unlike the physician, who may establish the existence of a physical symptomatology which limits or eliminates the participation of a given individual, the trainer is charged with a duty extending beyond this screening process. He has the task—in many ways more discretionary—of determining whether a squad member is sufficiently well-trained to engage in sports activity.

In effect the medical man decides whether an athlete may be properly trained; the trainer prescribes the appropriate conditioning and evaluates the ultimate fitness of each candidate. These judgments are necessarily progressive and continuous day-to-day estimates of readiness. The trainer is in the best position to make these decisions, and they must be acceded to by the coaching staff.

As for personal characteristics, the successful trainer must have an indispensable quality to empathize—to have insight for and understanding of the feelings of other people. This trait, considered by many to be inborn, this capacity to sense appreciatively the motives and emotional drives of others, is probably the most important single trait a trainer can possess.

However vast his technical skill, he can never lose sight of the fact that he is dealing with individuals whose attitudes and feelings may either vary daily or show unnatural rigidity. In a word, his attention must center upon the individual and not the symptom which the individual presents.

In his handling of the many-sided and changing relationships between the coaching staff, the squad members, and the attending physician, the trainer must be in a real sense a practical personnel psychologist.

Psychologic, too, is his function, often over-looked, of complementing the personal approach of the coach. The hallmark of successful coaching is the ability to create a "spark," to bring a squad to fever pitch at precisely the right time.

This intense group feeling may be achieved in any variety of ways, depending on coaching methods and convictions, but it is an accumulative emotional experience which frequently is difficult to obtain. The carefully laid coaching schemes to this end may easily be upset by a trainer who is insensitive to the emotional devices being used, or

*(Continued on page 26)*

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6	10 Ft. 3 In.	2 Ft. 6½ In.	5 Ft. 3 In.
7	12 Ft. 1 In.	2 Ft. 10½ In.	6 Ft. 0 In.
8	13 Ft. 11 In.	3 Ft. 1½ In.	6 Ft. 9 In.
9	15 Ft. 9 In.	3 Ft. 5 In.	7 Ft. 6 In.
10	17 Ft. 7 In.	3 Ft. 8½ In.	8 Ft. 3 In.
11	19 Ft. 5 In.	3 Ft. 11½ In.	9 Ft. 0 In.
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13	23 Ft. 1 In.	4 Ft. 6½ In.	10 Ft. 6 In.
14	24 Ft. 11 In.	4 Ft. 9½ In.	11 Ft. 3 In.
15	26 Ft. 9 In.	5 Ft. 1½ In.	12 Ft. 0 In.
16	28 Ft. 7 In.	5 Ft. 4½ In.	12 Ft. 9 In.
17	30 Ft. 5 In.	5 Ft. 7½ In.	13 Ft. 6 In.
18	32 Ft. 3 In.	5 Ft. 11½ In.	14 Ft. 3 In.
19	34 Ft. 1 In.	6 Ft. 2½ In.	15 Ft. 0 In.
20	35 Ft. 11 In.	6 Ft. 6½ In.	15 Ft. 9 In.

\*Dimension includes 4½ in. space between top seat and wall.  
\*\*Height in open position same as closed. For Bleachers higher than 20 Rows write for complete details and dimensions.

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U. S. A.

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unable to adjust his own attitudes to them.

The physical therapy in training rooms may have psychological overtones unrecognized by many trainers. The restorative value of some of the common remedial devices extends beyond the actual physical treatment; and the capable trainer, aware of this, prescribes his corrective cures with the personality susceptibilities of individual athletes in mind.

As an example, one well-known device is the so-called whirlpool bath, a means of applying wet heat with an accompanying effect of mild massage. It is generally agreed that the physical effect of this type of treatment is neither marked nor particularly beneficial (although, happily, it cannot easily be misused).

The psychological impact of the treatment, on the other hand, may be tremendously supportive. A minor muscle sprain may call for no more than the repeated application of hot and damp towels, but to dismiss an athlete by telling him to do this himself, and in his own room, is quite different from installing him briefly in a whirlpool bath.

In the latter case he may feel that something really corrective is being done for him, and a substantial feeling of morale-building reassurance is the result. The successful trainer is thus being shrewdly sensitive to the emotional needs of his charges, and is acting accordingly.

In the past fifteen years, the size of the average athletic squad has undergone a startling increase. Football squads of more than a hundred members are now commonplace. For the trainer, this growth has evolved certain hazards and pitfalls which constantly must be guarded against.

The most obvious danger is that the trainer, harried and overworked, may adopt a stereotyped attack, applying a standard or pat solution to all taping problems. This is wrong. Each problem demands a vigilant and individual approach, a constant knowledge of personal differences in training problems.

A second danger, and one leading to a more serious professional misapplication, can arise from the working situation in which many trainers find themselves. The irregular attendance of the physician and the trainer's constant presence on the scene, may lead the trainer to overstep the limits of his responsibility—albeit in good conscience—and attempt remediation beyond the compass of his skill.

The wise trainer possesses the quality of personal insight, the will-

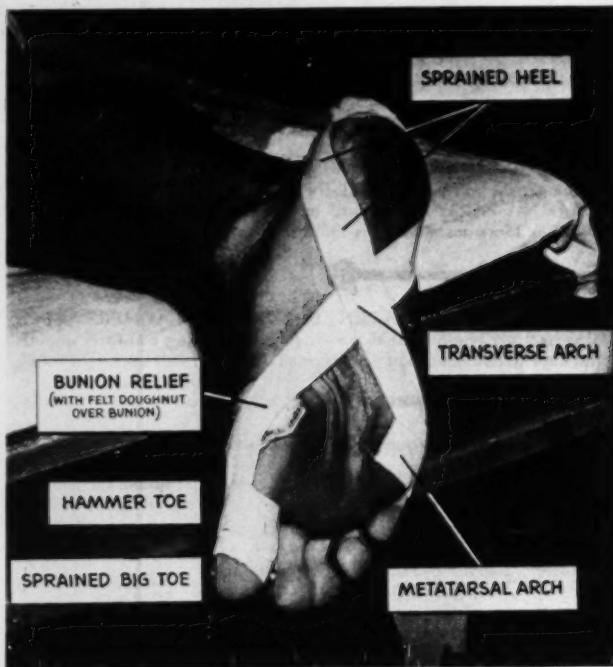
ingness to admit his own inadequacies, the simple knowledge of what he does not know. However well-grounded he is in first-aid techniques, he should not experiment in the area of "second-aid," or continue to treat injuries which should be referred to a physician. Limits of professional practice must be clearly and carefully defined, particularly in the area of physical therapy.

All-important for a good athletic trainer is his ability to make judgments of physical fitness on the field. Autumn football spectacles would not be complete without the briskly loping trainer who, bag in hand, approaches the player slow to rise

after a scrimmage. (Occasionally it is the team physician who makes these pilgrimages, but more often custom or university decree protects short-winded medical dignity.)

Except when a physical injury is obvious, it is the trainer's responsibility to decide instantly whether a player should be withdrawn. In making this judgment, he must maintain the difficult but inviolable detachment from the feelings of the coaching staff and the player himself, and at the same time gauge his decision on the player's known physical and personality characteristics.

The sum of his knowledge about  
(Continued on page 61)



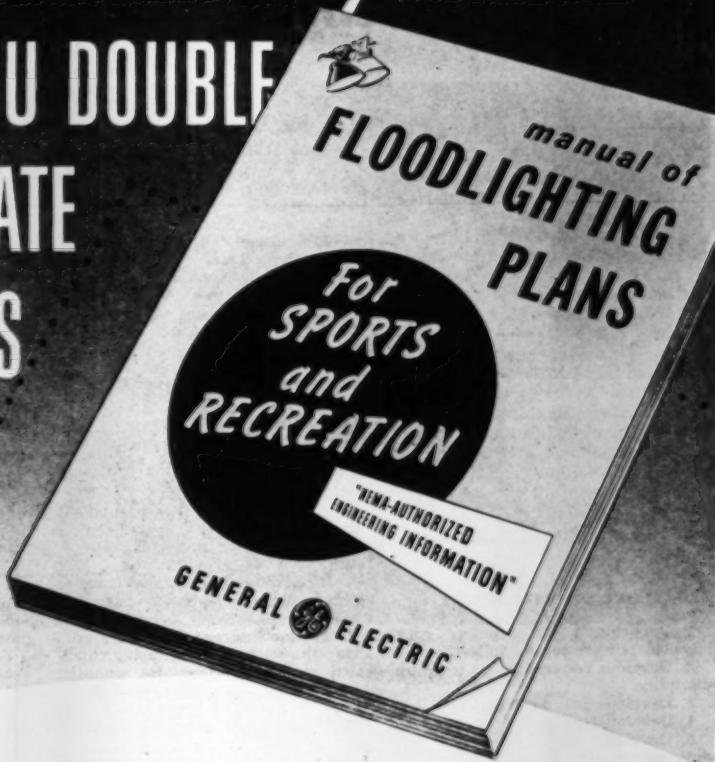
U. S. Army Photograph

## A "CURE-ALL" FOOT TAPING

By ROLLIE BEVAN • Trainer, U. S. Military Academy

THIS simple, all-purpose tape bandage furnishes a highly effective support for the heel, toe, transverse arch, and metatarsal arch—coming in very handy for such injuries as a sprained heel, sprained big toe, arch sprain, hammer toe, and bunions. The bandaging is done with one-inch tape single strand all the way. It originates at the base of the little toe, follows the line indicated, and inserts around the front of the big toe. Cotton is inserted at the back of the heel to prevent blisters, and, for bunion cases, a felt doughnut is placed over the growth. To strengthen a top arch sprain and fortify the taping, the bandage may be reinforced with cross-strips over the planter portion of the foot. This bandage is also recommended to relieve sprained tendo achilles, where the athlete complains about inability to get up on the toes. I am now using this "cure-all" foot taping bandage on three athletes. I am sure every trainer can adopt it with considerable benefit.

# Here's a book of plans to HELP YOU DOUBLE YOUR GATE RECEIPTS



The best way to help your budget is to double your gate receipts. The easiest way is to floodlight your athletic field.

If you're like most coaches, you've already considered the advantages of floodlighting your field—the booster spirit which develops when parents can watch their youngsters play, the increased prestige to your school when more spectators are available, the greater school spirit which develops with the larger crowds.

Of course floodlighting takes planning, and that's where General Electric's new manual, "Floodlighting

"Plans for Sports and Recreation" comes in. It's the latest word—all plans based on "NEMA-authorized engineering information." Not only lighting plans but lists of materials are included. There are plans for any sport from archery to volley ball—with special sections for baseball and football.

Now is the time to start planning for next season. Make your school's free time *fun time*. A copy of this book of plans is yours for the asking. Write for bulletin GET-1284C, *Apparatus Department, General Electric Company, Schenectady 5, New York.*

**GENERAL**  **ELECTRIC**

451-138

# Basketball Tip Sheets



DURING the course of a season, a basketball team is given a multitudinous number of things to remember—pointers on offense, defense, conditioning, strategy, etc.

The average boy, with his intense interest in the game, is quite capable of assimilating a huge mass of instruction. But there is a limit to his absorptive powers.

It was with this thought in mind that the writer hit upon the idea of a manual of basic instruction. The manual took shape three years ago in the form of a mimeographed outline of essential information. Each squad member was given a copy for permanent reference, and it quickly proved its worth.

The manual, still being used today, contains the following information:

## ADVANTAGES OF PARTICIPATION

1. Opportunity to develop your physical powers to the fullest.

2. Develops responsiveness to group discipline.

3. Develops lasting friendships.

4. Develops self-confidence.

5. Develops respect for rules and duly constituted authority.

6. Opportunities for development of cooperation, resourcefulness, perseverance, sportsmanship, gameness, initiative, and unselfishness.

7. Travel opportunities enable you to see other communities and get acquainted with other types of people.

8. Play experience tends to make one more friendly, interesting, and human.

9. Opportunity to participate in an activity which parallels many later life experiences.

10. Increases your circle of friends and acquaintances.

11. Draws attention to yourself which may have a "business" value later on.

12. Successful participation may open the door to such vocational values as coaching or pro participation.

13. Ability to make the team has helped many boys through college.

## DISADVANTAGES OF PARTICIPATION

1. You may practice and never make the team.

By J. H. GRIFFIN

Teutopolis (Ill.) Township High School

2. Training rules may cramp your "social style."

3. You will have to stay after school night after night for four or five months a year.

4. Less study time available, yet you must pass your subjects to be eligible.

5. Hard, tiresome, and sometimes monotonous repetition of certain activities.

6. Possibility of physical injury.

## BRAIN FOOD

1. When the season is over, look back and be able to say, "I gave my best all the time."

2. Plan on winning every game. If the state championship is the highest notch, that is the one you want to reach.

3. Long, patient, intelligent practice is the route all champions have followed.

4. The more severe the coach's criticism, the more he is probably interested in your success. He wouldn't waste breath, if he were not interested.

5. If your opponent is not a gentleman, you be one.

6. Outdo yourself in loyalty to your coach and team.

7. Most of us are prone to criticize others for faults which we may have had ourselves not so long ago.

8. The spirit of the non-starters in games should be, "We can't start, but we're pulling for you who can. Go out and take 'em."

9. Poise, confidence, and enthusiasm bodes ill for your opponents' play.

10. Condition counts—wins! You are your own policeman—get tough.

## THINGS YOU MUST LEARN TO DO

1. Lay-up with right hand.

2. Lay-up with left hand.

3. Pivot shot with right hand.

4. Pivot shot with left hand.

5. Two-hand push shot from field.

6. One-hand push shot from field.

7. Dribbling without watching ball.

8. Cross-over dribble.

9. Change-of-pace dribble.

10. Offensive rebounding with feet off the floor.

11. Two-hand jump shot.

12. Pivot to left and right.

13. Defensive rebounding and passing out safely.

14. Freeing self for pass.

15. Two-hand push pass.

16. Two-hand underhand pass.

17. Hook pass.

18. Baseball pass.

19. Bounce pass.

20. Definite free-throw form.

21. Staying with a man on defense.

22. Switching.

23. Screening.

24. Roll-offs.

25. Stopping a two-on-one when you are the one.

## PLAYING HINTS

1. The free thrower is responsible for the defensive position of his team during the throw.

2. Keep tall men on the floor on out-of-bounds plays.

3. Any time you can fake your opponent out of position and go by, that is the play.

4. When stalling and you receive a pass, look behind you.

5. Follow-through applies to both passing and shooting.

6. Be determined to outplay and outscore your opponent.

7. Dominate your opponent.

8. Make all the mistakes you want, but don't repeat them.

9. Basketball teams are made during the off-season.

10. To avoid being a poor loser, win.

11. Have confidence in your ability and respect for opponents'.

12. Do your best to make yourself and every other member of the squad the best possible player.

13. If you are a sub, try to be the best possible sub.

14. Study the game and learn all there is to know about it.

15. Qualities of a good team includes mastery of such fundamentals as fakes, reverses, change of pace, shooting, guarding and shifting on defense, and reserve strength, mental poise, courage, team spirit, and faith.

16. Constant practice and training produces skill which may offset mere physical power.

17. Keep the ball moving.

18. Don't force your passes.

19. Don't pass in front of opponents' basket.

20. Don't start every move by always bouncing the ball.

21. Drive all the time.

(Continued on page 30)

EVERY RUN OF SEAL-O-SAN IS TESTED!



The bending test proves the ability of Seal-O-San to sustain direct impact without breaking, to resist scratching and marking . . . it tests the resilience which this nonslip floor finish must have to meet our standards. Twelve other tests prove Seal-O-San will keep its beauty on your floor.



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1949-50 COACHES DIGEST  
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Please send  Facts on Seal-O-San,  Basketball Coaches' Digest,  Shot Charts Booklet. Booklets sent free to coaches; all others pay 25c per copy.

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Where a trained instructor is not available, Castello's *Theory and Practice of Fencing*, the recognized textbook on the subject, can be used with excellent results!

22. Practice every fundamental at game speed.
23. Keep your head up.
24. Be always ready to pass and cut.
25. You can learn to shoot, if you follow through.
26. Talk the game up and show your enthusiasm—it's contagious.
27. Don't ever be caught doing nothing.
28. Take advantage of your opponent's every weakness.

### SPORTSMANSHIP

1. Know the rules and abide by them.
2. Dirty playing contributes nothing toward victory.
3. "Getting even" takes your mind off the game—maybe you misjudged the act that has prompted your revenge motive.
4. Don't alibi—don't gripe—bad calls by the official will balance.
5. Be a gracious winner.
6. Flagrant fouls have no place in basketball.
7. Losing your temper removes you from the game, adds nothing to your team's position, but may add to your opponent's.

### ELIGIBILITY

1. You must be passing at least three subjects.
2. You may not play on an outside team without the written permission of principal.
3. You must not have reached your 20th birthday.
4. You have only eight possible semesters of eligibility.
5. Great caution must be exercised in the acceptance of awards other than from your school.
6. Check all questions of eligibility with your coach.

### TRAINING SUGGESTIONS

1. Never get out of condition.
2. Most rules are those that you should be abiding by for your own welfare.
3. Regular sleep—eight hour minimum, some need more.
4. Some people can smoke and drink moderately, and do a lot of things in life pretty well—but basketball and other competitive sports are not among those things.
5. Stay at home the entire evening the night before games, go to bed at your normal time.
6. Keep up condition in summer with softball, tennis, swimming, baseball, and "shooting around against the barn."
7. Supplement your diet with vitamins if necessary.
8. Use iodized salt with your meals.
9. Eat some fresh fruit every day.
10. Keep your hair cut reasonably short.
11. Keep your hair dry when taking a shower.
12. Neglect no scratches or bruises and report all skin infections.

13. Wear ankle wraps before ankles are sprained.
14. Always take a shower, first warm, then cool.
15. Cool off before leaving the building.
16. Lie down before games and sleep if possible.
17. Some folks can eat before games, some can't, but "a hungry dog hunts best."
18. Avoid greasy foods and do not overeat.
19. Bowel movements should be regular and about the same time every day.
20. Avoid eating or drinking anything just before meals.
21. Don't try to participate and endanger your health and the success of the team, if you are not in condition.
22. The pay-off in training comes when you and the team need it most.
23. Eat foods containing high-class proteins before a game.
24. Attention to teeth, eyes, and feet will pay off big dividends in comfort and increased proficiency.
25. Treat all floor burns and scratches to five minutes of soap and water and a sterile bandage.
26. Towels, socks, and supporters are never clean enough.
27. Keep an accurate chart of your weight.

### DEFENSE

1. Keep your feet on the floor on fakes.
2. Be an offensive threat.
3. Gamble occasionally on an interception.
4. Talk to teammates.
5. Do not permit a deliberate shot.
6. Box out opponent after a shot to insure preferred position for the rebound.
7. Play your man loose when he does not have the ball.
8. If your man seldom shoots, maybe you can float on him and help your mates.
9. Stay with your man, but gamble and leave him if you can help tie up another.
10. Play far enough away from your opponent when he has the ball to prevent him from driving around you, but close enough to keep him from shooting.
11. Be determined your man shall not score.
12. A good defense requires five guards, no weaklings.

### OTHER STUFF A TO Z

- a. Horse play in moderation is okay, but don't pass it out if you can't take it.
- b. Don't mix towels.
- c. Keep clothes off the floor.
- d. Keep shirt on between activities.
- e. Keep basketballs in the front row on the west side.
- f. Build the body for extra strain at certain points.
- g. Report all injuries.

(Concluded on page 49)

IN THE POSTER  
ON THE  
FOLLOWING PAGES

# **A VITAL MESSAGE**

## **For Your Entire Student Body**

**from HENRY P. (HANK) IBA**

**Basketball Coach and Athletic Director, Oklahoma A. & M. College**

**As one of the country's most distinguished basketball coaches and athletic directors, Hank Iba thoroughly understands the practical value of good health and condition—not only in sports but in daily living as well. He knows that alcoholic beverages are a menace to the body system—an acute depressant and an enemy of both organic efficiency and the thinking processes. His wise advice on the subject, which appears on the next two pages, should be brought to the attention of every student in your school. You may remove it for bulletin board display by merely turning back the staples with a knife or letter opener. For additional posters, check the "Alcohol Education" listing in the Master Coupon on page 63.**

**ALCOHOL EDUCATION**

---

rule no. 1 for

**PLAYERS**

and



**from HENRY P. (Hank) IBA**  
**Basketball Coach, Oklahoma A. & M. College**



"Good health—on the basketball court and everywhere else—depends on the strict observance of a few simple rules. To attain a clear mind and a healthy body, you must follow a sensible program of exercise, diet and hygienic habits. In this program, there is absolutely no place for alcoholic beverages. Alcohol (in any form) spells poison to the body. It destroys that fine coordination between mind and muscle, and dulls the ability to think quickly and act quickly. So for good health, avoid the use of alcohol."

Winner of 85% of his games  
in 22 years, plus two suc-  
cessive N.C.A.A. titles.

*H. P. Iba*

# ALCOHOL EDUCATION

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• FACTS IN ALCOHOL EDUCATION FOR  
COACHES AND PHYSICAL EDUCATION DIRECTORS

## Questions

## and Answers on

# alcohol

### *Is Alcohol a Stimulant?*

**NO.** It is a narcotic, and as such it suppresses or lessens the activity of living matter. By lessening the caution it gives a temporary sense of well-being. But over a period of time it acts as a depressant to both mind and body.

### *Does Alcohol Increase Endurance?*

**NO.** Alcohol saps energy and greatly increases fatigue. The reason for this is that alcohol slows down the removal of lactic acid (the acid formed by sugar in the body every time we exercise) and unless this acid is quickly removed the muscles soon tire.

### *Is Alcohol Good For the Nerves?*

**NO.** Alcohol seriously upsets the nervous system. It disturbs the protective lipoids and dehydrates some of the moisture in the body which is so essential to proper functioning of the nerves.

### *Does Alcohol Improve Judgement?*

**NO.** One of the most serious effects of alcohol is on the cortex of the large brain, or cerebrum, which directs our thoughts and actions. It interferes with the "messages" which are received from the sensory nerves and also reduces normal "inhibition" or caution.

### *Does Alcohol Aid Coordination?*

**NO.** It interferes with both voluntary and reflex movements of the body, and completely upsets that "teamwork" between mind and muscle called coordination.

## **City Slicker Ball**

(Continued from page 22)

players reverse positions, bringing ball back to starting position where 4 starts the next three-man break.

Roman insists upon two basic rules in his offensive pattern (3 out—2 in): When you give, you go; and always cut around a man moving toward you.

His basic pattern is shown in **Diag. 15**. Nos. 1, 2, and 3 move in figure-8 style. As 1 passes to 2, 4 moves to sideline to be on the side of the ball. As 2 passes to 3, 5 moves to the center while 4 drops underneath.

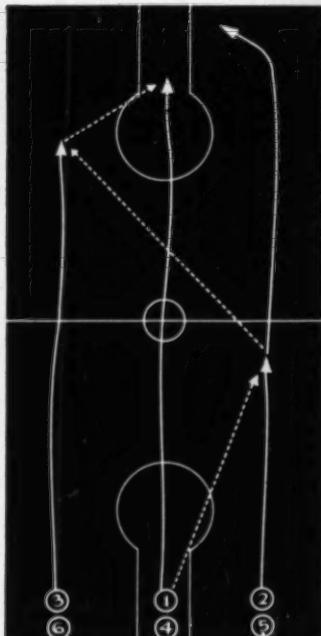
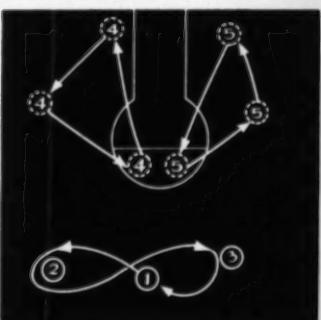
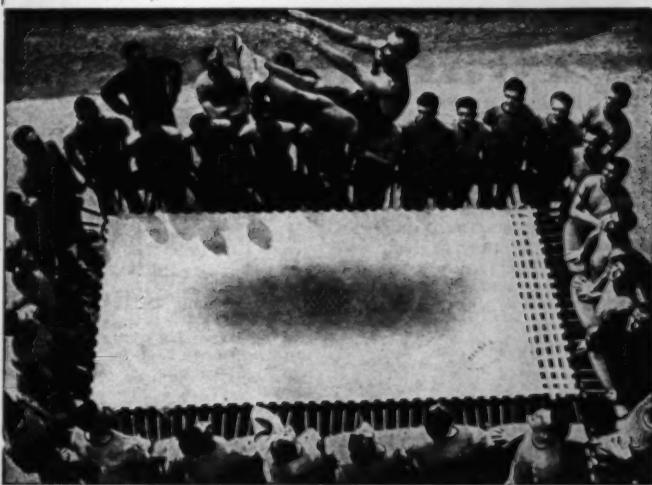


Fig. 14. Automotive Foot Brake



Digg. 15. Automotive Pattern

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# NISSEN TRAMPOLINE\*

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The latest in Trampolines made by NISSEN, originator of America's first standard Trampoline a full decade ago.

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**NISSEN** "Webwing" — An aerated woven-wab Trampolines bed perfected by NISSEN during 8 years of tests and actual use. Suregrip stitching. Lighter, tougher, longer wear under all climatic conditions at slightly extra cost. Fits any NISSEN TRAMPOLINE.

\*Name: TRAMLINE Inc. U.S. Eng. 97

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## **NISSEN TRAMPOLINE**

200 A Avenue NW, Cedar Rapids, Iowa

# Your Own Film Slides



PHYSICAL educators and coaches scouting around for highly practical and economical teaching aids, would do well to explore the possibilities of film slides. Simple to make and easy to use, this handy visual aid represents an excellent device with which to teach sports fundamentals to large groups.

Almost every skill can be photographed in detail and converted to slides simply by printing the negatives on specially prepared 2" by 2" emulsion-coated glass. Properly prepared, these slides can be used with physical education classes, intramural groups, and varsity squads.

An example of this possibility may be cited from my own experience. In September, 1947, *Scholastic Coach* ran an unusually fine sequence of 14 pictures showing Jack Nork, of Columbia, kicking a football. Upon request the negatives were sent to me, and I turned them over to a commercial photographic laboratory where they were reproduced and bound on 2" by 2" slides at comparatively little cost.

I now had an excellent means of teaching one of the accepted methods of kicking. (Rocker-step style in which the left foot is brought back as the ball is snapped, then—as the ball is caught—a short step is taken with the right foot and a regular step with the left.)

The 14 slides broke the rocker-step kick down as follows:

**Slide I**—ready position, emphasis on position of the hands; commentary stresses:

1. Arms—extended forward offering target for center, elbows slightly bent, easily movable.

2. Position of the hands—thumbs pointing up, palms in, hands relaxed but ready, fingers semi-spread.

3. Weight—even on both feet, knees slightly flexed.

4. Feet—comfortably spread, left foot a half stride ahead of right (right-footed kicker).

5. Eyes—on ball.

**Slide II**—preparing to receive ball; commentary stresses:

1. Hands and arms—same as Slide I, except moving right, left, up, or down as required to catch ball.

2. Weight—shifted to right foot.

3. Feet—left foot begins backward step.

4. Eyes—on ball.

**Slide III**—the catch:

1. Hands—encircling ball, fingers spread. Ball caught by fingers, not palms of hands.
2. Weight—on right foot.
3. Feet—left foot halfway through backstep.
4. Eyes—on ball.

**Slide IV**—ball shift:

1. Hands—turn ball over, end over end, find lace and turn up, draw ball in toward body slightly.
2. Feet—backstep of left foot completed.
3. Weight—still on right foot.
4. Eyes—on ball.

**Slide V**—starting forward motion, emphasis on position of ball:

1. Hands—under ball, right hand slightly to rear of center with fingers running parallel with axis of ball, thumb over upper portion of ball—left hand, used to guide and steady ball, is forward of center.
2. Ball carried at about chest height.
3. Weight—shifted to left or rear foot.
4. Feet—short stride begun with right foot.
5. Eyes—on ball.

**Slide VI**—right foot stride, emphasis on position of ball:

1. Hands—nearly same as in Slide V, rotated slightly to right.
2. Ball—drawn in slightly toward body, still at chest height.
3. Feet—right foot stride completed.
4. Eyes—on ball.

**Slide VII**—left hand withdrawn, emphasis on release of ball:

1. Hands—left hand is withdrawn completely, right hand balances ball keeping axis parallel to the ground.
2. Ball—shifted to right side.
3. Weight—shifted to right foot.
4. Feet—regular left step begun.
5. Eyes—on ball.

**Slide VIII**—right hand withdrawn, emphasis on release of ball:

1. Hands—right hand is withdrawn with no attempt to give ball momentum of any kind.
2. Ball—allowed to fall free with axis parallel to ground.
3. Feet—long left stride continued.
4. Eyes—on ball.

**Slide IX**—left stride continued:

1. Hands—both away from ball.
2. Ball—beginning its fall.
3. Feet—left stride completed.
4. Eyes—on ball.

**Slide X**—right foot begins its swing:

1. Hands—outstretched to sides to aid in balance.
2. Ball—falling.
3. Feet—weight on left foot, right foot beginning its swing, knee bent, toe pointed downward.
4. Eyes—on ball.

**Slide XI**—leg swing continued:

1. Ball—falling.
2. Feet—weight on left foot, right knee bent, right toe pointed, legs nearly parallel at this point.
3. Eyes—on ball.

**Slide XII**—contact, emphasis on knee snap:

1. Ball—comes in contact with right instep at about knee height.
2. Feet—weight on left foot, right toe pointed straight ahead.
3. Legs—it should be pointed out particularly at this point that the knee is still bent at nearly a 90° angle—contrast this with position of knee in next slide.
4. Eyes—on ball.

**Slide XIII**—the kick is off, emphasis on knee snap:

1. Ball—traveling away in a spiral nearly parallel to ground.
2. Feet—weight on left foot, right toe still pointed.
3. Legs—knee is perfectly straight, indicating a terrific snap at time foot was in contact with ball.
4. Eyes and head—down, looking toward spot where ball was contacted.

**Slide XIV**—follow through:

Follow through simply allows body to complete its natural motion, no special effort should be made to check this.

In introducing these 14 slides, I emphasize certain important facts. One of the most important is that though the slides illustrate an accepted method of kicking, this style is by no means the only correct one. Most of the techniques, however, are basic for all good punting forms.

Another point stressed in the introduction is that long hours of conscientious practice is an absolute necessity for anybody hoping to become an expert kicker.

Finally, I single out several points I want the viewers particularly to note. I call attention to these points in advance, then reemphasize them whenever they appear, thus embedding them firmly in the minds of the prospective kickers.

(Concluded on page 53)

By JAMES F. HIGHLAND

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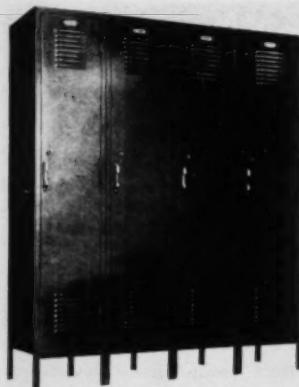


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• FOOT CONDITIONING MAT. These Foam-X sponge mats "knock out" athlete's foot and condition feet for tough action. Sponge is kept saturated so that mat-liquid foams up between toes. Odorless, non-toxic, and pleasant to use.



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**T**HE great grid ref, Tiny Maxwell, arrived in town one morning to officiate a big game. A bad stutterer, Tiny hesitated to ask his way to the stadium. Time flew by and Tiny became desperate. Finally he grabbed a kid hurrying by. "L-l-listen," he stammered, "I-I'm t-trying t-to find m-my way t-to the f-f-football stadium. C-c-can you t-tell m-me how t-to g-g-get there?"

The boy shot one look at the hulking Maxwell and took flight. Tiny gave chase and caught him after a long run. "What d-d-do y-you m-mean b-b-by running away w-when I ask y-you a c-c-civil question?" he demanded.

The boy swallowed. "I d-d-didn't w-w-want t-t-to get m-my b-b-block knocked off!" he answered.

**The sophomore quarterback** raced into the game with strict instructions to run the team. In the first huddle, he expressed himself in this fashion: "Coach says I'm in charge and not to take guff from any of you seniors. Get it? I'm the boss, you listen to me." Then he lapsed into deep silence trying to think of a good call. Finally he looked up. "Anybody got any suggestions?"

**Peahen Walker**, the Wake Forest mastermind, has a novel way of picking his backs and linemen. "I just take them all into the woods and turn them loose," he says. "The ones who run around the trees become backs and the ones who run over the trees become linemen."

**A few moments before** the Manhattan College five took the floor to play its first game, the players gathered in the dressing room to elect a captain. The choice fell on Mike Mazurki, a 220-pound man-mountain who is now a movie actor. Mike led his five onto the court, reported his team's readiness to the officials, then joined Coach Neil Cohalan and the starting five on the sideline.

"What do I do now, Coach?" he asked.

"You know what we always do before a game," snapped Cohalan. "We say a prayer. As captain, it's your job to lead it."

Mazurki looked at his waiting teammates in stupefaction. He couldn't remember a single prayer. At last a light dawned. Bowing his head, he whispered gravely, "We will now say grace."

**Notre Dame** last year had two coaches at telephone positions for every game, Bernie Cummins in the pressbox and Joe McCardle behind the scoreboard. In the Purdue game, Steve Oracko was called upon to kick an extra point which meant the game. Steve split the uprights, moving McCardle to pop his head out of the scoreboard and shout, "Thank God for Steve Oracko!"

Several weeks later a friend of Frank Leahy approached him apprehensively. "I've got something to tell you," he whispered. "After Oracko kicked the point in the Purdue game, Knute Rockne stuck his head out of the scoreboard and said, 'Thank God for Steve Oracko.' I have my wife here for proof. She saw it, too."

**Bobo Newsom** was getting his lumps from the Athletics. The score mounted rapidly and by the seventh inning, the A's showed a 15-0 lead. Bobo came back to the dugout wearing a disgusted look. "What's eating you, Bobo?" asked a teammate.

"What do you think?" snarled the angry pitcher. "How can a guy win any ball games if you don't give him any runs?"

**That stupendously ridiculous** Mr. Malaprop of the sports world, Harry Balogh, the fight announcer, is rapidly fading out of sight, thank heaven, but some of his faux pas will live on forever. Our pet Balogh story concerns an emergency telephone call direct to the ringside. The message was immediately relayed to Balogh in the ring, and Horrendous Harry raised his arms for silence.

"Is Joe Blow of New Rochelle in the crowd?" he bellowed. "Joe, I am obliged to inform you that your dear mother suffered a serious stroke within the past hour. Our deepest sympathy goes out to you, Joe. Be a good boy, a fine son, and a real sport. Go out and call her right up. Then come back and enjoy the fight!"

**But it was at a charity affair** that Harry made his most priceless contribution to the art of malapropism. After 20 minutes of soul-stirring shilling, he waved his arms to indicate a group of pretty young debutantes waiting for his signal to make the collection.

"Get yourselves ready, gentlemen!" he warned the crowd. "These lovely young society maidens with their little cans are about to pass among you. Please—please take good care of them!"

**The Pittsburgh Steelers** were getting more and more incensed at official Harry Robb. He kept penalizing them time and again. Finally Chuck Cherundolo, the Steeler center, couldn't restrain himself. After a five-yard penalty for offside, he bawled out: "Robb, you stink!"

The official didn't say a word. He just picked up the ball and marched off another 15 yards. Then he looked at the burning center and said, "How do I smell from here, Cherundolo?"

**Levi Jackson**, the Yale captain, was practicing his punting. With almost every kick, he would yell "left" or "right" or "short." Three times in a row he yelled "short."

"Hey," hollered Coach Herman Hickman. "Don't give me too much of that 'short' stuff, Levi."

Jackson grinned. "Coach Herman," he said, "only time you really got to worry about is not when I holler 'short' but when I holler 'back'."

**It was a very rugged** traditional game and the players were being flattened right and left. One of the coaches, scraping the bench for subs, had to send in a scrawny kid who wore glasses. Excited by the call to action, the kid forgot to remove his cheaters.

As he approached the point of scrimmage, a blood-smeared lineman got up and looked at the half-pint. "Hey, four-eyes," he snarled, "beat it back in the bench. We don't want any peacemakers here."

**The Columbia frosh**, playing their first game, had instructions that if the opening kickoff went into the end zone, they were to let it roll over, not try to run it out. The kickoff went to Lou Kusserow over the goal line. He grabbed for it, fumbled, recovered, fumbled again, snatched up the ball, and started to run.

On the bench, Lou Little turned to his assistant, Buff Donelli. "Get that feller outta there," he spluttered.



# Athletes Prefer...

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you'll want to wear it the way you'll look best. A quality sweater of fine worsted wool yarn tailored to fit you is the important thing. Be sure it's a KANDEL... full-fashioned and tapered from chest to waist... re-enforced sleeves and shoulders. Quality craftsmanship means you'll look neat in a KANDEL even after years of wear!

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Meanwhile Kusserow was weaving in and out of the enemy and went all the way down to the ten-yard line before he was downed.

Little reached for Donelli's arm: "Let him stay in," he said. "He's only 17 years old and if we take him out now we might shake his confidence."

**In answer to** Hilary Jefferson's report of a 45'3" (8 lb.) shot put by one of his junior high schoolers, Coach George A. Johnson, of East Junior H.S., Warren, O., tells us that one of the local junior hi boys, 15-year-old Mike Scarpaci, heaved the 12-lb. shot 42' and the 8-lb. ball 51'3". Other results of the annual Warren junior hi meet include: 440 dash—58 sec.; pole vault—9-6; high jump—5-1; 880—2:23.7; 880 relay—1:46.6.

**In his earlier years** at Notre Dame, Knute Rockne used to swear like a

trooper on the field. One of the regular visitors at practice was Father Hennessy. But Rock's sulphurous language never phased him. One afternoon Rockne let fly with a particularly loud and salty oath. Everybody immediately turned to Father Hennessy.

"Oh, Glory be to God," he intoned, clearly enough for Rockne to hear. "There goes Rockne saying his prayers again!"

**Sportsmanship in football** will never die—not when you have teams like Eaton, O., High School around. As you know, it is customary for the boys on the bench to stand up and cheer their team every time they line up after scoring. In the Eaton-Germantown game this season, Eaton scored five touchdowns. Each time, as Germantown lined up, the Eaton team stood on the sidelines and sincerely applauded them!

## Tulane's Double Pivot Attack

(Continued from page 7)

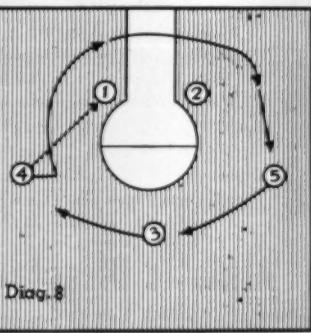
Player 1 then screens for 2, and 4 passes to 2 if he is open. He gets his shot or sets up **Diag. 4** or passes the ball out. Then the weave continues out in front working for an opening.

These set-ups work from either side of the court, and the players out in front should be coached to use the weave on both sides.

All the screening by the pivot players is stationary, and the men are taught to set up the screen about three feet from the opponent. The cutter is coached to cut close around the screen in order to make it truly effective.

The weave out in front is a figure-8 affair featuring continual splitting or crossing over with no stationary screens (**Diag. 7**).

Since the passer is the key man out in front, we have him occasionally make a direct cut for the goal to cross up the defense, as shown in **Diag. 8**. If 1 cannot get a return pass to 4, the latter moves out as indicated and 3 and 5 move so that



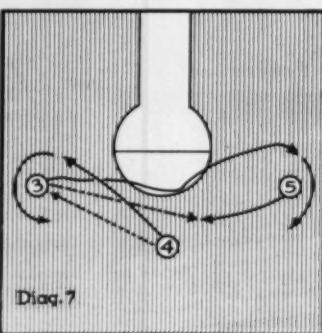
the weave may start as 1 passes the ball out.

Since good ball-handling is a vital necessity, we work a lot on this phase of the game. We also drill on the timing of the screens and splits. We caution our boys not to force the play or the passes.

Once the pivot man gets the ball, he becomes the quarterback of the attack. We try to make him a threat at all times with his hook or jump shots. We do not want him to be just a feeder, and we encourage him, when the opportunity presents itself, to do the unexpected.

The men in the weave are taught how to break out of it and make direct cuts for the goal, as this prevents the defense from floating towards the middle of the court too much.

We teach a good spread or spacing of the players and we work a lot on one-hand shots from the foul-line area. All the boys participate in many split-vision drills.



Diag. 7

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ALEX GROZA

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## Wrestling Take-Downs

(Continued from page 16)

This is also a good style for countering takedowns.

Standing wrestling can be the most tiring, and the beginner must learn to relax. Tension increases when the wrestler is on the defense. He should be aggressive and get that first take-down! Here are some basic take-downs that work in the toughest of competition.

**The Double Leg Drop** is more successfully executed from the collar and elbow position than from an open style. For the highest degree of success, the opponent's weight or momentum should be coming toward the wrestler. This can be accomplished through any one of a number of fakes such as pushing him to make him resist, pulling him forward, or pulling his head sharply downward.

Once this primary objective has been accomplished, the opponent's right arm is quickly jerked over the head (Picture 4) and the wrestler's knees are shot forward to the mat at the opponent's toes.

The head goes to the right side of the opponent's body (Picture 5) as the arms encircle his thighs. The major part of the opponent's body weight should be over the shoulder as he is lifted clear of the mat.

The head forces the opponent's body to the right (Picture 6), while the arms pull his legs to the left.

In Picture 7, the take down has been completed and the wrestler is still on his knees with a wide solid base from which to operate.

### BACK MUSCLES DO LIFTING

In teaching the double leg drop, it is important to remember that the lifting is done with the back muscles and not the arms. The wrestler is not in the correct position to attempt this with his arms and must scoot the knees forward and under his opponent before he can gain the proper leverage.

Common errors in the first few attempts include: (1) upper body bent forward at the waist, making an upward lift impossible; (2) grasping too high on the thighs, making it impossible to clear the opponent's feet from the mat; (3) falling on the side as the opponent is dropped to the mat.

**The head and heel pick up** can be worked from either the open style or the collar and elbow position. However, it is more easily employed

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APEX No. 1

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from the collar and elbow position, as shown in Picture 8.

The opponent's weight has been committed to the left foot and is being maintained there by a constant downward pressure on the head with the right hand. The left hand leaves the opponent's right arm and comes across for his left heel as the left knee is dropping to the mat.

In Picture 9, the heel has been secured and downward pressure is still being exerted on the head. Note that the hand is low on the foot.

In Picture 10, the opponent's heel has been pulled sharply to the left across the front of the body to complete the take-down. As the opponent falls to the mat the wrestler moves forward on to his right knee in order to remain close and follow up his advantage.

### COMMON ERRORS

Common errors in attempting this take down include: (1) insufficient downward pressure on the head throughout the take down; (2) relaxing pressure on the head when the heel is secured; (3) pulling the heel directly toward the body; (4) grasping the ankle or lower calf instead of the heel.

**Arm Drag:** There are probably more individual variations of the arm drag than of any other take-down in wrestling. Although some of these variations approximate a drag they should, in deference to greater accuracy, be called arm jerks.

The movement is much quicker than the name implies. The initial movement is fairly well standardized. The opponent's wrist is taken with the left hand, more as a stabilizing device than as a vital step in the take-down. When the wrist is secured, the right hand hooks under the upper arm (Picture 11) with the fingers on top of the arm.

The hand hooked under the upper arm does the jerking (Picture 12), as the body moves out to the side and away from the opponent's forward movement to the mat. The feet are lifted clear of the mat to place the entire body weight on the opponent's upper arm. (This lifting of the feet has been exaggerated in the picture.)

Picture 13 shows the completion of the maneuver. The wrestler has landed on his knees out to the side. He is perpendicular to his opponent and has his left arm hooked around the near leg. He is in a good aggressive position.

Common errors in the arm drag include: (1) grasping the front part

THIS is the first of two articles by A. G. Sidar, Jr., who has been connected with amateur wrestling for the past 11 years. A graduate of Rutgers U., he captained the varsity wrestling team and has been serving as fresh coach since receiving his Master's Degree in Education in 1947. He is also an instructor in the physical ed department and has done considerable work teaching wrestling to gym classes. In his second article (next month), he will cover escapes.

of the arm, causing the hand to slip when the jerk is attempted; (2) attempting to pull the arm without body weight behind the movement; (3) clearing to the side too late, causing opponent to land on top.

**Snap Down:** This take-down is very similar to the arm drag, and can be worked from either the collar and elbow position or an open style. In the collar and elbow position, the right hand remains on the neck, while the left hand moves from the right elbow, under the right forearm (Picture 14), to a position over the top of the upper arm.

The wrist is again used as a hook with the fingers grasping what might be described as a "natural handle"—the triceps muscle at the lower back portion of the upper arm.

When this position is attained, the take-down is initiated with a sharp downward and sideward snap of the hands and arms (Picture 15). The feet leave the mat, placing the entire body weight momentarily upon the opponent's head and shoulder, which helps drive him forward and into the mat.

The wrestler then lands on his knees (Picture 16), facing his opponent's side as he tries for the near leg with his left arm.

Common errors include: (1) gripping too far forward on the upper arm; (2) snapping the opponent into the body instead of to the side; (3) incorrect placement of body weight on opponent's head and shoulder.

(Editor's Note: Another fully illustrated wrestling article by Mr. Sidar, the Rutgers University freshman coach, will appear in next month's *Scholastic Coach*. It will describe in complete detail the techniques of five fundamental escapes, namely: Stand-Up, Turn-In, Sit-Out and Turn-In, the Wrist Roll, and the Switch.)

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**NADEN AND SONS**

WEBSTER CITY, IOWA

## U.C.L.A.'s Attack: Fast Break-Set

(Continued from page 13)

**Diag. 6:** Ball goes from 5 to 4 to 2 to 5 to 3, who comes around screen formed by 4 and 1. No. 3 may shoot, drive, or pass to any of teammates.

**Diag. 7:** Ball goes from 5 to 4 to 2 to 4, who dribbles in if he can or dribbles as far as he can then pivots and passes to 2 or 3, or back to 5.

I like a continuity which keeps all the boys cutting or doing something constantly, but which does not tie each man down to a specific thing. In short, an offense which leaves each man several options.

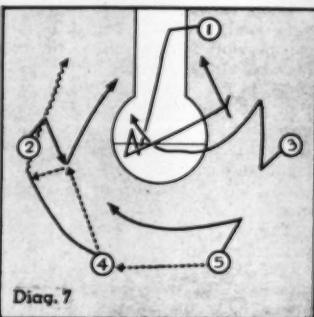
Different drills are devised to teach each man the various fundamentals required for his position, and then additional drills are added which have two positions working together, then three, then four, and finally all five men. Each player must understand the moves of the men in each of the other positions and know why they are being made.

As in any offense, timing and sound execution of the fundamentals must be mastered before the plays have much chance of success. Some of the little fundamental moves on the weak side are just as essential as the moves on the strong side.

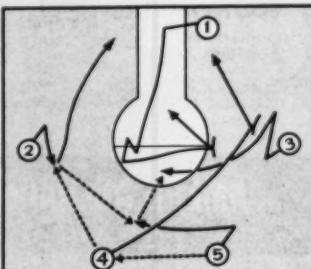
ing a little deeper to cover a long rebound and the driver getting back into the play as quickly as possible.

In both our fast break and set offense, I stress the importance of all five men and want each man to feel that if he fails to make the proper move, fake, or feint, he may cause the team to lose a scoring opportunity.

By encouraging the weak-side men and the protectors and complimenting them whenever a play away from them culminates in a score, I try to instill a better team spirit.



Diag. 7



Diag. 6

Please remember that each man always has the option of driving or shooting, and that the other men must adjust to his moves and keep their guard so occupied that he cannot shift to block the play.

On shots from the floor, we want triangle rebounding power around the bank, with the shooter usually covering long rebounds around the back half of the free-throw circle and the fifth man farther back as a protector. On a driving shot, we still want the triangle, but with the back man in the triangle play-

A scorer must always compliment the passer and all the boys must compliment a scorer, one who does a nice piece of defensive work, who gets the ball off the board, intercepts a pass, or makes some other nice play—not by great display but by a nod, a smile, or a kind word or two.

When mistakes are made, such as missing an easy shot, making a bad pass, overlooking an open man, or something similar, I insist that the boys never criticize each other but encourage the offender so that it won't happen again. It is up to me to do the criticizing and I always try to make it constructive.

Our set offense combined with our fast break has tended to equalize the scoring opportunities. As a result, our scoring is usually well-balanced, which is fine for team spirit and morale. The four boys who played the most for us the past season averaged between 8.96 and 9.91 points per game in a 29 game schedule, while the combined total of two other boys who divided the fifth starting spot was 8.38. Four different boys from the six already

mentioned led our scoring in at least one game during the season.

If a boy has the ability to make more opportunities for himself or is a better shot and consequently scores more, the rest of our boys never tend to be envious of him because they realize that the offense generally equalizes the scoring opportunities; therefore, he is earning them.

In conclusion, I would like to state that I have long been convinced that it isn't so much what you use but how well you use it that makes for success; providing, of course, that it is predicated on sound principles that keep your floor balanced both offensively and defensively and that your boys are in condition, properly drilled on fundamentals, and have a fine team spirit.

Many lists of suggestions or hints are given to our boys and I check them occasionally to see if they are being studied. These lists have been compiled from points picked up from other coaches and from personal experience.

These "tip sheets" represent excellent means with which to complement the actual coaching on the floor.

## Basketball Tips

(Continued from page 30)

h. No profanity on the floor, in the dressing room, or elsewhere.

i. Clean play means no questionable tactics.

j. Individual is subordinated to the team.

k. Keep practice clothing clean and no swapping.

l. Teutopolis type of play demands condition, no alcohol or tobacco.

m. Dry back of the neck first after the shower.

n. Ankle wraps are a detriment unless put on properly.

o. Practice form and work on personal weaknesses in warm up.

p. Make 25 free throws daily and record attempts.

q. Your weight is an index to your condition, record it daily.

r. Always warm up with proper clothing.

s. Hair should be short enough not to touch the eyebrows.

t. Players that don't make mistakes just don't play.

u. Get nine to ten hours sleep regularly.

v. Have nothing to do with the spectators.

w. Analyze your game and correct your own faults.

x. The coaches' criticism is never personal.

y. Know the rules and abide by them.

z. Bring complaints or suggestions to the coaches.

# "Riflery is a big thing with us,"

writes CAPT. EDWARD C. KENNEY

McDonogh School, McDonogh, Md.



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Dear Sirs:

Riflery is a big thing with us! McDonogh School is semi-military and has a uniformed corps of cadets who receive five weeks of weapons training in their regular schedule; so you can see that safe and proper handling of fire arms is considered an experience that will be beneficial to all students and teach them skills they will enjoy for years to come. In addition about sixty boys have selected rifle shooting as an activity, and with all this enthusiasm it looks like a banner year.

Most of our shooting is done here at school on our own ranges where we run our intra-mural league. Our club is a member of the Junior N.R.A. and engages in postal matches and national shoulder to shoulder meets. The highlight of our season last year was our participation in the National Scholastic Rifle Tournament to which we are looking forward again this year.

Our club rifles are all Remington "Matchmasters" - Model 513T -- and many of the privately owned rifles are of this same model which the boys and I feel are accurate and easy to handle. We have shot thousands of rounds of ammunition already this year and all of it has been Remington.

Here's a note of praise to Remington!

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*Edward C. Kenney*

Edward C. Kenney  
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McDonogh School Jr. Rifle Club

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- A suggested lecture for your hygiene classes on the importance of balanced diets and good eating habits

# GOOD EATING!

**A** NYBODY ever call you "Skinny" or "Fatso"? Do you hate to get into a swim suit because it makes you look like a blimp or a scarecrow? Do you feel listless in the middle of the afternoon? Is your face always breaking out?

Well, here's good news for you. As long as you're in good health, a little attention to your choice of foods can help you grow in good health. The secret is not in a magic pill that supplies energy or melts pounds off, but in understanding how the foods you eat affect your body.

Whether you know it or not, your body *requires* certain food factors. It needs proteins, fats, sugars, starches, vitamins, and minerals. Each of these factors has a special job to do.

When you eat an orange, for example, some of the Vitamin C it contains is rushed to your gums to keep them firm. When you drink milk, the calcium in it travels to your bones and teeth to help them grow straight and strong, and to your nerves to keep them alert and calm.

But just as you can't make a silk purse from a sow's ear, so your body cannot get vitamins, minerals, or other essential nutrients from foods which don't have them to begin with.

A steaming bowl of spaghetti, for example, is a tempting dish. It tastes good and it gives you plenty of calories for energy. Yet spaghetti can't give you Vitamin C or Vitamin A, which you would get from a piece of fruit.

To be sure you are getting all the nutrients you need, you must balance your day's eating. Thus, what is lacking in one food is made up by another.

There's nothing complicated about balancing foods. You don't have to know all about food chemistry to do it. Foods fall into easily identified groups. The basic food groups—popularly known as the Basic Seven—are:

**Milk and Milk Products.** This includes milk in any form and all kinds of cheese. You need a quart

of milk a day until you reach maturity.

#### Meat, Poultry, Fish and Eggs.

These are the main protein foods. Eat two generous servings every day. If eggs are not on your daily menu, try to eat at least four a week. On days when you don't eat meat, fish, or poultry, eat generous amounts of cheese, eggs, or dried beans (baked beans, lima beans, etc.).

**Green and Yellow Vegetables.** Eat at least one serving every day.

**Oranges, Tomatoes, and Grapefruit.** Eat one or more of these foods, or their juices, every day. If you can't get them, be sure to have a liberal serving of fresh coleslaw or salad greens.

#### Potatoes and Other Vegetables and Fruits.

Eat at least one serving (besides potatoes) every day. Some fruits and vegetables should be eaten raw.

**Breadstuffs and Cereals.** Whole grain or enriched breads and cereals are best because they are rich in certain vitamins and minerals. Eat as much as you like, but not to the exclusion of other foods.

All breads are high in calories and are very rich in carbohydrates which supply potential energy. Bread is particularly valuable as a source of Vitamin B-1, and it also contains a good amount of calcium.

#### Butter and Fortified Margarine.

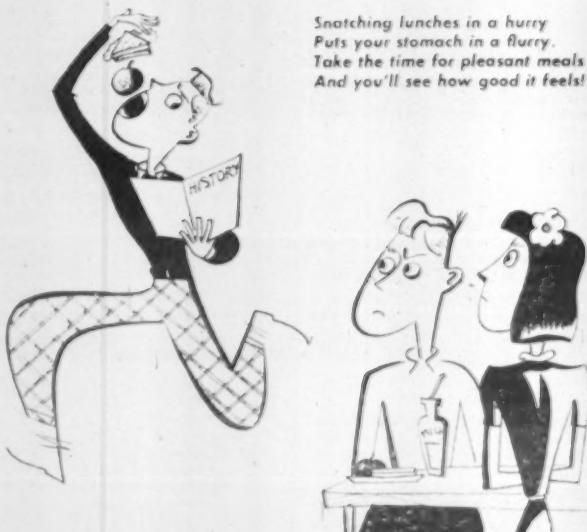
Use on bread, cereals, vegetables and other foods to suit your taste.

To get the nourishment you need, all you do is eat some foods from each group every day.

However, you don't eat foods in groups or classes. You do eat them in meals. So let us see how we can fit these foods into a simple menu pattern.

A good breakfast includes fruit or fruit juice, eggs or cereal (or

*Snatching lunches in a hurry  
Puts your stomach in a flurry.  
Take the time for pleasant meals  
And you'll see how good it feels!*



Physical ed instructors interested in getting their students food-conscious may refer them to any Scholastic Magazine—Senior Scholastic, Junior Scholastic, World Week, or Practical English. Every issue of these weekly student publications contains a specially prepared, easily digestible feature of the type shown above.



## Another MOSBY Book!

### GOLF MANUAL FOR TEACHERS

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ELLEN J. GRIFFIN, B.S., M.A., Assistant Professor of Physical Education, The Woman's College of The University of North Carolina

312 Pages

105 Illustrations

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The growing popularity of golf in the physical education programs of many schools has emphasized the need for a complete text on group instruction. Believing that neither a golf professional nor a physical education could alone successfully undertake a comprehensive presentation of mass instructional methods, the authors of GOLF MANUAL FOR TEACHERS have combined their knowledge of golf technique and their experience in group teaching in a single volume.

The problems of school golf have been studied over a period of years by the authors and they have thoroughly tested the solutions presented in actual teaching situations. Instructional aids and procedures are described in detail.

Although the book is written by women, the techniques are not intended to be employed exclusively in girls' and women's physical education. Nor is it intended only for the use of group golf instructors. Golf club chairmen and recreation leaders will find it handy for tournament types and management and individual golfers will find suggestions for improving their game.

Several golf authorities have written sections of the book and the majority of the illustrations and diagrams are by Betty Hicks. Most of the illustrations are actual photographs of Miss Hicks or other professional golfers demonstrating good golf technique.

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both), buttered toast or other bread, and milk. Such a breakfast keeps you well fortified for the morning's work.

A good lunch consists of a sandwich with a hearty filling, a raw vegetable, a piece of fruit, and milk. With this you can have a hot soup and any favorite dessert.

A good dinner is built around soup, a liberal serving of meat or fish, at least one green or yellow vegetable, potatoes, a generous salad, bread and butter, milk, and dessert.

From these menu patterns, it is easy to work out a simple guide for every meal: Eat a protein food, a starchy food, a fruit or vegetable, and milk. After that, eat anything else you want.

While you are growing, eating between meals is a perfectly good habit. Your body needs the extra nourishment to take care of the growth process. Besides, you use up a great deal of energy in your daily activities, and that energy must be supplied by food.

Peanut butter sandwiches, prepared cereals, cookies, milk, fresh fruit, candy—all are excellent between-meal snacks. Dried fruits like raisins, apricots, peaches, and prunes will satisfy your sweet tooth at the same time that they add to

your store of precious vitamins and minerals.

However, don't help yourself to a hearty snack just before a meal. It may dull your appetite and keep you from eating other much-needed foods. When you just can't wait until a meal is served, a piece of fruit will take the edge off your hunger.

Knowing what foods to eat is one thing; actually eating them is another. Take spinach, for example. All your life you've probably heard that spinach is good for you. Yet you don't like spinach and have to force yourself to eat it.

Well, here's good news! You needn't ever eat a food you dislike, no matter how many vitamins and minerals it contains.

#### LAVISH MOTHER NATURE

Fortunately, nature is lavish. For every so-called "good" food you don't like, there are probably six others equally as nourishing that you can eat with enjoyment. All you have to do is discover which ones they are.

Don't shy away from vegetables because one or two of them have no appeal for you. There are more than thirty-five different vegetables commonly available in the United

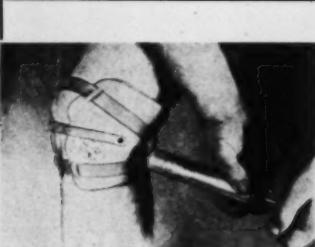
States. If you are adventurous enough to experiment with new ones, you are bound to find a few you'll enjoy.

Try eating them in new ways. Maybe you don't care for cooked carrots, but you might like crisp, raw carrot sticks. If you tend to leave cauliflower strictly alone, you may feel differently about the delicious nutlike flavor of raw cauliflower, sliced thin. (Rembrandt always nibbled on raw cauliflower while he painted his immortal masterpieces.)

Are salads on your pet peeve list? Perhaps you haven't given them a fair chance. A limp lettuce leaf under a discouraged slice of tomato certainly has no appeal to the eye or taste. On the other hand, you would probably "go for" a crisp, chilled salad, tossed in a flavorful dressing.

Sometimes changing the method of preparation may give a food an entirely new taste. Lots of people who won't touch plain broiled liver will eat a chopped liver sandwich with gusto. If you have to force yourself to drink milk, remember that you can get part of that daily quart you need in puddings made with milk, and in cream soups.

In addition to the right food, a



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good meal needs the right atmosphere. Atmosphere doesn't necessarily mean candlelight and soft music, although both are fine when you can have them. It does mean eating quietly, in pleasant surroundings, without annoyance.

Rushing through a meal or eating when you are worried and upset interferes with your digestion. If your appetite doesn't disappear entirely, it certainly is lessened by nervous tension. Furthermore, your digestive juices won't function well.

Make a point of eating regular meals at regular times. Allow yourself time for breakfast even if it means getting up a few minutes earlier. Don't leave your English homework for your lunch period; you can't eat your words and your lunch simultaneously without making one of them suffer.

In its own way, good humor is a vitamin, too. Be sure you have a liberal supply with your meals.

Whatever effort you make to eat well-balanced meals is sure to pay big dividends. You'll see the results in the way you feel, the way your whole appearance is improved.

A little knowledge about foods won't interfere with your pleasure in eating. In fact, it will actually increase it. There's a lot of satisfaction in knowing that your skin grows clearer with every glass of milk you drink, that your muscles grow firmer and your body taller.

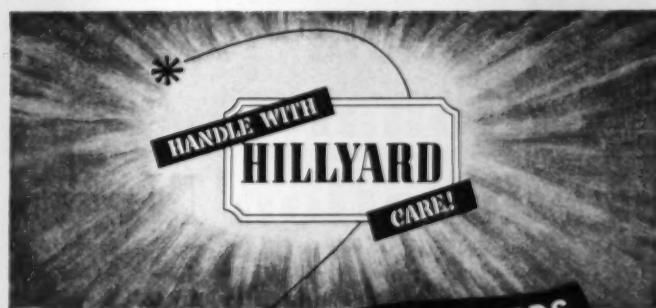
## Your Own Film Slides

(Continued from page 36)

Chief among these points are: The position of the hands in receiving the ball (Slide I), position of the ball during forward steps (Slides V and VI), release of the ball (Slides VII and VIII), knee snap (Slides XII and XIII), and, most important of all, keeping the eye on the ball and the head down (illustrated throughout the series).

These slides can be used not only for the initial instruction, but may be referred back to whenever you wish to correct defects in form. I would also recommend a kicking session on the field soon after the first showing. It is then possible to observe the most common errors and attempt to eliminate them by pointing out the correct form in a subsequent showing of the slides.

Whenever space in the projection room is available, it would seem advisable for the instructor or another competent instructor to demonstrate the basic techniques as they appear on the screen.



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# National Federation News



EACH year, there are many requests for benefit contests of one kind or another. These include requests for matching one state champion against another, selection of a group of all stars in basketball or football, and requests in each community for use of the high school team to promote a worthy cause.

There is no limit to the number of games which might be played if the individual high school or conference or state association were to attempt to cooperate with each of the organizations desiring to raise funds through use of the high school athletic program.

In self-protection, it has been necessary for the various high schools or groups of high schools to adopt rigid regulations to counteract the pressures which are sometimes created in connection with demands of this kind. On the national level, there is a regulation which prohibits any national championship and there is also the regulation that any interstate contest which involves distant travel, or which is sponsored by an organization other than a high school must be sanctioned by the state and national groups. Sanction is seldom, if ever, granted.

Some states have a definite regulation concerning such contests within the state. One of these is Idaho and its rule follows: "No organization or team of a member school will be permitted to participate in any benefit game, festival or tournament unless the money from such game, festival or tournament accrues directly to the member schools that participate."

**Advisory Wrestling Committee:** Primarily because of activity in connection with attempts to re-evaluate the wrestling regulations in comparison with the rules used in the Olympic games, attempts have been made to perfect machinery whereby representative sentiment of those who are actively engaged in high school wrestling can be secured. To this end, an advisory wrestling committee has been appointed to work with the National

Federation voting member of the National Wrestling Committee. This member is H. D. Gardner, Wellington Mepham H. S., Bellmore, N. Y.

The men who have been appointed on recommendation of the interested state associations, to serve as advisors, are: Illinois, E. A. Dwyer, Chicago; Kansas, Carl Koplak, Topeka; Michigan, Frank Kline, Ann Arbor; Minnesota, Mark Klonsky, Anoka; S. Wilcox, Austin; Nebraska, Vernon Eckfelt, Omaha; New Jersey, Harry Lake, Union; Ohio, Geo. K. Kozak, Cleveland; Oklahoma, Curtis Turner, Tulsa; Pennsylvania, F. W. Walp, Forty Fort; Utah, Mel Wood, Ogden; Wisconsin, C. B. Fagan, Marinette.

**Washington:** A special committee to study ways of improving the state final track series has drawn up a list of recommendations. Because other states may choose to compare some of these recommendations with their own practices, a few have been selected.

1. Preliminary heats for the Saturday finals should be run on Friday for all races except the 880 and the mile so that finalists will be reduced to eight competitors.

2. Preliminaries in the relay races should be run on Friday so that six teams may be chosen for the finals. The first leg of 440 yards should be run in lanes, thereafter lanes may be ignored.

3. Five places, instead of four, should be counted for points.

4. The quarter-mile, half-mile, and mile races should start at the 220 straightaway rather than from a point on the oval track.

5. In races run in lanes, each contestant must return to the finish line in the lane in which he ran.

6. Competent officials who are familiar with the high school track rules should be employed.

**1950 Baseball Clinics:** At a recent conference, plans for a series of baseball clinics were outlined. The organizations which were represented at the Conference were Professional Baseball, the National Federation, American Legion Junior Baseball, National Amateur Base-

ball Federation, American Baseball Congress, and National Baseball Congress of America.

It is planned to hold a series of clinics in all states in which these groups choose to cooperate. Instructional teams for all of the clinics will be provided as a service of Professional Baseball. The state high school association will assist by choosing the clinic centers and the committee to have general charge at each center. The instruction will cover coaching problems and playing techniques. All coaches and team managers will be invited. Most of the clinics will be in two half-day sessions and they will be held during the last week in January and the first week in February.

**North Carolina** has recently issued a very attractive pocket-sized handbook. Secretary Perry appears to share the views of L. V. Phillips (Indiana) in thinking that the pocket-sized book is desirable since coaches and principals soon acquire the habit of keeping one of these in their inside coat pocket for ready reference. The handbook contains much information including the eligibility rules and comments concerning interpretation as well as the constitution and by-laws.

Among the items in the constitution are those concerning penalties which may be assessed for violation of the rules and assessments which may be made for certain services. These include the following:

If a school requests the state office to investigate an alleged irregularity at another school, the request must be accompanied by a check for \$10. If the investigation proves that the claim of irregularity has foundation, the \$10 is refunded to the protesting school. If no irregularity is found, the money is retained by the state association.

In case a school is suspended from the state association for violation of its rules, the school can be reinstated only by a two-thirds vote of the member schools at the annual meeting. In such case, if the school is re-admitted, it must pay a fine ranging from \$100 to \$300 depending on size of the school.

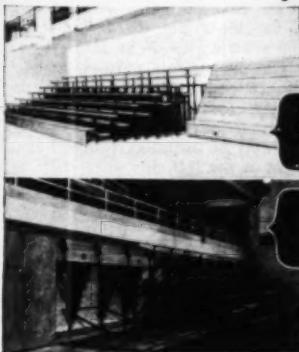
The back cover of the handbook contains practical suggestions for encouraging good sportsmanship.

**The West Virginia** High School Athletic Association now publishes an attractive association magazine called the *West Virginia Athlete*. It is magazine-sized with an attractive cover design, and is filled with valuable information.

(Concluded on page 62)

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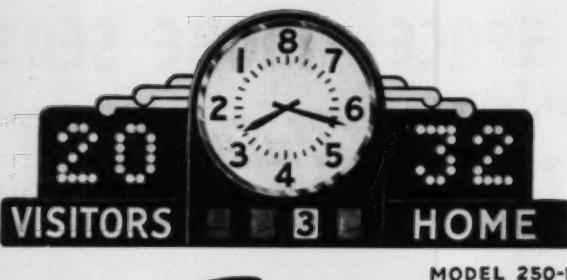
No. 1908—(Shown left). Rich Tackle Twill, with Rayknit lining. No. 1938—Lustrous Viking Satin. Rayknit lining. No. 1987—Same fabric and styling as No. 1988 except this jacket reverses to water-repellent Twill. No. 2446—Of Brushed Wool. 24-ounce. Reverses to water-repellent Twill. No. 2248—Virgin Wool Flannel, 16-ounce. Reverses to water-repellent Twill.

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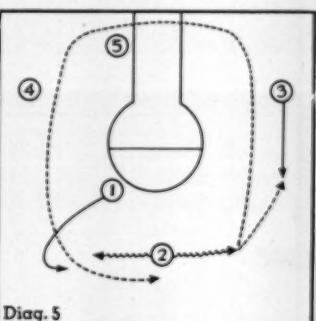
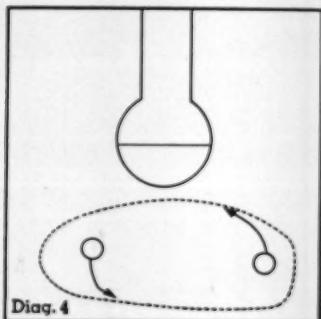
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### St. Louis' Offense

(Continued from page 9)

to the goal and come out on the opposite side as he returns to his original position in the back court.

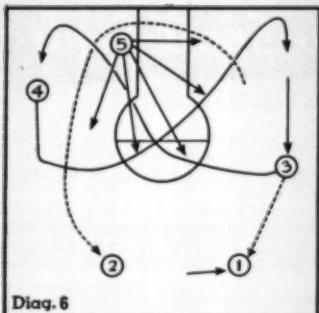
The deep circle may be made by either Schmidt or Lehman, the two feeders (or any other player when positions have been interchanged) and may be initiated from either the right or the left side.



When the feeder initiates the deep circle move, the front-line players are incorporated into the pattern move. In **Diag. 5**, after Ossola (3) has received the pass and the inside area has been swept clear by the deep circle move, he may initiate set offensive plays or continue in the defensive-control pattern.

In the latter event (**Diag. 6**), Ossola would pass to Lehman (1) returning to meet the ball, and then cut diagonally across court either in front of or behind Macauley (5) operating at the pivot.

When this pass-and-cut move is made by Ossola, Schatzmann (4), controlling his defensive coverage, makes a like diagonal cut across the court. Actually, Ossola (3) and Schatzmann (4) interchange positions in separate figure-8 patterns. Lehman (1) meets the ball and is

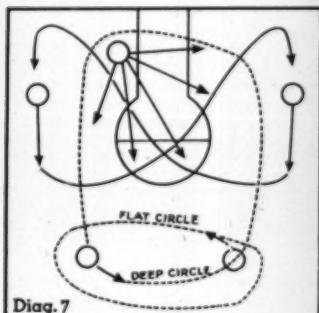


Diag. 6

in position to initiate offensive plays with either Macauley (5) or Schatzmann (4) in the right corner. He may also continue the control pattern by "chopping off" the dribble and returning the ball to Schmidt (2) across court as they both execute the flat circle move again.

Thus the pattern of action, with all the players moving in a relatively simple and orthodox manner, will require the defensive opponents to keep on the move and will prevent the threat of the sinking defense jamming up the plays.

The pattern is designed to function against the strict man-to-man defense. It becomes more effective when combined with the offensive play patterns ordinarily associated with the set attack. In like proportion, the offensive play patterns become more effective when camouflaged within the defensive-control pattern.



Diag. 7

The entire control pattern is detailed in *Diag. 7*.

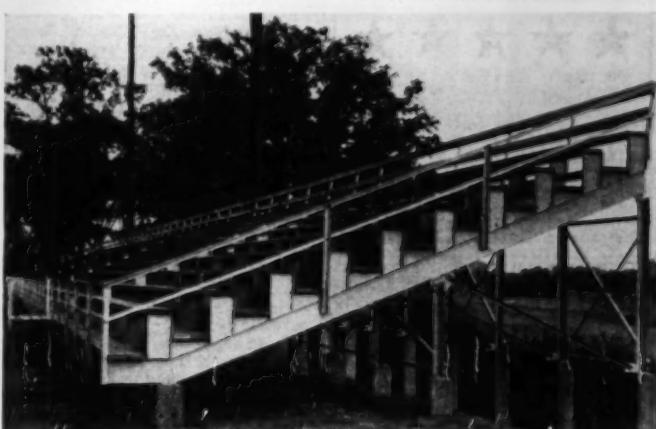
It is now possible to see at a glance the diagonal cuts of the two sideline men, the five possible pivotal deployments of the center (Macauley), and the flat and deep circle maneuverings of the two outside men.

Thanks to this designed attacking pattern, we can control the defensive coverage—that is, make them go where we want them to go.

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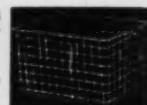


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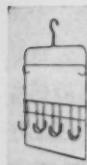
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- **ALL STAR BASKETBALL SCORE BOOK.** Designed by Stan Riddle. 24 games. Seattle, Wash.: All Star Score Book. \$1.50.

A NEW, comprehensive scoring system for coaches, sportswriters, sports-casters, and fans, this score book provides you with a total and permanent picture of each of your games.

A shrewdly designed recording device, it furnishes a running score of each player as well as of the team, and times the play (basket, foul, etc.) as it occurs!

Complete directions for scoring and a sample score sheet are given up front, and a summary sheet is included at the end.

The book is stiffly bound and contains score sheets for 24 games. It is a smart and accurate method of scoring, and should thoroughly meet your needs.

(See adv. on page 62)

- **SCIENTIFIC BASKETBALL.** By Howard A. Hobson. Pp. 239. Illustrated—tables, charts, diagrams. New York: Prentice-Hall, Inc. \$2.75.

ONE of the country's top-flight basketball coaches, who has proved himself both in the Far West (Oregon) and the Near East (Yale), Howard Hobson is recognized everywhere as a meticulous fundamentalist, sound diagnostician, and acute statistician.

Scientific Basketball bears the impress of all these things. It is a clearly written, intelligently organized text offering a market of "meat" for the basketball coach.

In a sense, it is two books. Part 1 presents Hobson's unique and highly practical system of scouting, based on a study of 460 college games over a period of 13 years. Individual and team shooting is stressed and all other measurable factors that may be accurately recorded during the progress of a game.

Scouting is defined as the observation, analysis, and recording of all performances of both teams, the individual players, and the officials. The values of these materials for coaches, players, officials, writers, and spectators are discussed fully and supplemented with examples of scout reports and methods of scouting as well as with complete forms and charts for the analysis of scouting material.

As you can see, this offers the coach an unusually practical device with which to intelligently scout and analyze his own players and teams, as well as the individual and team opponents.

Part 2 of the book is intended as a check list for the coach, offering in condensed form the coaching and

teaching material contained in Hobson's previous book, *Basketball Illustrated*, published by A. S. Barnes & Co.

Hobson elaborates on the following individual and team techniques: Fundamentals, offensive and defensive team plays, the fast break, zone defense and how to attack it, better defense, basketball material and how to use it, conditioning, and miscellaneous problems. This section is supplemented with 19 diagrams of offensive plays.

The book also contains an exceptionally fine annotated bibliography of basketball books and a helpful glossary of basketball terms.

(See adv. on page 60)

- **THE INTRAMURAL HANDBOOK.** By Carl D. Voltmer and Vernon W. Lapp. Pp. 176. Illustrated—photos and charts. St. Louis: The C. V. Mosby Co. \$3.

WITH schools and colleges everywhere intensifying their intramural programs to assure every student of an opportunity to participate in some activity, this intramural handbook is particularly timely and thoroughly welcome.

The authors, both college physical educators, prepared the book with two objectives in mind: First, to provide the active intramural director with a handy reference in planning schedules and new intramural events; and, second, to furnish the professional physical education student with a basic workbook in the field.

The book is not so much concerned with actual playing rules and game descriptions as with the presentation of practical tips and rules that have proved helpful in actual practice.

The approach is along 11 broad lines, namely: Philosophy and purposes of the program, departmental organization, organization of competition, fall activities, winter activities, spring activities, recreation for all, promotion and publicity; awards, points systems, and records; professional training, and the future (questions for homework and class discussion).

The authors present this material clearly and thoroughly, and it is sure to offer concrete assistance to every man interested in promoting a sensible activity program for all.

- **FOOTBALL PERMANENT GAME RECORD.** Designed by Herbert G. Stokinger. Boston: The E. O. Nelson Co. 50¢ per game packet. \$5 for 12 game packets.

DESIGNED by the football coach of Milton (Mass.) Academy, this shrewdly devised record keeper of

fers a means of keeping an exact statistical picture of every play in every game.

Each game is exhaustively covered on 16 forms (8½ by 11 in.).

Form 1 is for the starting lineups of both teams in the first quarter.

Forms 2 and 3 provide space for listing every play in the first quarter, including—offensive team, down, distance, yard line, type run, type pass, punt, kick off, yards, kick return (by whom and yards), points, offensive formation, man in motion, flanker, defensive formation, defensive maneuvers, tackled by, and substitutions.

Forms 4 and 5—blank sheets for itemizing other pertinent data relative to the first and second quarters.

Forms 6 and 7—same as 2 and 3 but for covering second quarter.

Form 8—for squad listing in numerical order.

Form 9—same as 1 but for third quarter.

Form 10 and 11—same as 2 and 3 but for covering third quarter.

Forms 12 and 13—blank sheets for notes on third and fourth quarters.

Forms 14 and 15—same as 2 and 3 but for covering fourth quarter.

Form 16—complete summary of game.

As you can see, this is a thoroughly simple and sound means of recording the game, and can be used to excellent advantage for scouting and review purposes. At Milton, it has proved a coaching asset for years.

• **COMMUNITY SPORTS AND ATHLETICS**  
(Organization - Administration - Programs).  
By National Recreation Association. Pp.  
500. Illustrated—charts and tables. New  
York: A. S. Barnes & Co. \$4.

THIS book squarely meets the long recognized need for a publication dealing comprehensively with the problems involved in instituting and conducting a sports program organized on a community basis and designed to serve the interests of all the people.

Representing the combined experience of many directors of public recreation programs, the book is not merely a revision of three earlier editions of *Recreational Athletics* but a fresh gathering and actual recording of the procedures that have proved best in actual practice.

The book is beautifully organized and written, and covers the subject in five main parts:

1. History, Objectives, Principles.
2. Sports Organization and Administration—plans for organizing sports programs, administrative problems and policies, planning sports programs, organizing sports programs.
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(Concluded on next page)

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• BEGINNER'S BADMINTON. Pp. 16. Illustrated. Cortland, N. Y.: Cortland Line Co., Inc. Free.

HERE is a very attractive, neat little booklet just right for the beginning badminton player.

A two-color job, organized in flip-over form, the booklet offers some concise, helpful information on the layout of the court, equipment, starting play, the doubles game, the singles game, faults, and scoring.

For free copies for your class, write the Cortland Line Co., Cortland, N. Y. State how many copies you want.

• STANLEY MATTHEWS' SOCCER MANUAL. Pp. 48. Illustrated. Published in England. Available in the U.S. from Soccer Associates. \$1.

IN this compact little booklet, the great Blackpool booter who is ranked among the foremost players of this age draws on his wealth of experience to give guidance and advice to both the novice and seasoned soccer player intent on improving his game.

The author starts off with tips on keeping fit and then covers kicking, heading, and ball-control. He also explains the attributes of a good player in the various positions, the importance of "playing the game," the laws of the game, and some helpful hints for spectators.

The book may be obtained for \$1 from Soccer Associates, 10 Overlook Terrace, New York 33, N. Y.

• 1949 CONVERSE BASKETBALL YEAR BOOK. Pp. 52. Illustrated—photos, diagrams, and line-ups. Malden, Mass.: Converse Rubber Co. Free.

LIKE its 27 predecessors, the latest Converse Year Book is a highly attractive and tremendously interesting book, chockful of fascinating facts, records, statistics, pictures, reviews, and helpful technical articles.

In some amazing fashion, the editor has, in 52 pages, packed in:

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7. A report on the professionals.
8. Leading scorers and conference champions throughout the nation.
9. An article on zone defense by Howard Hobson, Yale coach.
10. Miscellanea, such as a sketch on Oswald Tower, funny facts of '49, etc.

This absorbing book is yours for the asking. Just check the Master Coupon listing under "Converse Rubber" on page 63.

# New Film

• **LEGAL AND ILLEGAL BASKETBALL INTERPRETATIONS.** Prepared by The National Assn. of Basketball Coaches. 1100 ft., 16-mm. silent. \$50.

EARLY this year the Visual Committee of The National Assn. of (College) Basketball Coaches put together 1100 feet of 16-mm. silent film on the legal and illegal aspects of rules interpretations.

The film was prepared for the 1949 Convention of the Association in the hope of improving and standardizing the rules interpretations. The project proved a happy success. So well was the film received that it was decided to bend every possible effort toward giving it national distribution.

The film—corrected, cut, and redressed—is now available to any individual or association. Designed by specialists in the field, it should prove exceptionally helpful to all athletic groups interested in standardizing the coaching, playing, and officiating of the game.

All the legal and illegal interpretations of screening and center-pivot situations, are graphically depicted by four famous coaches—Howard Hobson, Yale; Bud Foster, Wisconsin; Ellison Ketcham, Denver; and Everett Dean, Stanford.

All in all, the film presents 35 screen, 18 center-pivot, and 25 individual player situations. The latter situations, prepared by John Bunn, of Springfield College, deal with legal and illegal running, dribbling, jump ball, charging, and blocking.

The film has been approved by Oswald Tower and the NCAA secretary, and should prove particularly helpful in assemblies, clinics, and other group meetings.

A print of the film may be obtained for \$50. Make all checks payable to the National Basketball Visual Committee, H. E. Foster, chairman. Send check and order to H. E. Foster, Basketball Coach, University of Wisconsin, Madison, Wis.

(See adv. on page 61)

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## A Good Trainer

(Continued from page 26)

the individual, the attitudes and temperament of the player, the appraisal of his stamina and physical condition, all must be taken into account in making these field decisions. It is plain that this type of judgment may have a significant reaction on the coaching staff; the trainer's protection is his own security conviction and professional integrity.

The trainer also has an important role to play in certain seemingly inconsequential duties. It is his duty, for example, to supervise the fitting—if not the original selection—of athletic equipment and gear.

In contact sports, the protective trappings worn by players should not be meted out indiscriminately. Factors to be considered are the musculature of the individual, his susceptibility to particular injuries, his desire for special protection.

The loosely-articulated player with a history of a shoulder which dislocates easily should be fitted to shoulder pads quite differently from the man of compact and close-knit build.

The team position which a player holds may also be reckoned with in the fitting of equipment. In football, for instance, a lineman often may be given more protection—perhaps at the expense of a certain restriction of movement—than a passer who requires complete freedom.

The trainer is obliged to judge these various factors to a nicety, providing the greatest possible degree of protection, and at the same time insuring ease and freedom of movement.

Indispensable to the athletic trainer is the knack of providing appropriate support for minor sprains, pulled muscles or charley horses, by the application of adhesive taping.

Many trainers are signally untalented in supportive taping, and for the reason that instruction is most often acquired on a catch-as-catch-can-basis. If the fledgling trainer is lucky, he may learn at the knee of a competent man and—equally important—one able to teach his craft.

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- Time actually played by individual player, baskets and fouls taken and percentages made.
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### **Federation News**

(Continued from page 54)

uable information for member high schools. The material includes needed instructions for the various state-sponsored contests, the state association program for the year, and editorial comment on timely topics.

The Oklahoma State Association has recently entered into a cooperative arrangement with the Atlas Life Insurance Company whereby this company will take over the details of athletic accident coverage. Heretofore, the plan was administered directly by the state association.

Girl's basketball will be played under modified rules which permit the unlimited dribble. Other modifications were authorized last year and will be continued.

All-Star Contests. California has recently adopted a rigid regulation to discourage contests between teams of all-stars who are still in high school or who have recently graduated.

Other states are having a variety of problems in connection with such contests. As the lesser of several evils, the Florida high school association now sponsors one all-star contest in connection with a coaching clinic and they will not sanction any other such contest. About the same condition exists in Washington. In Utah, a number of problems have been raised by an all-star contest which has been promoted by agencies other than the state high school association, even though the association has adopted a policy in opposition to such contests.

In connection with last year's promotion of an all-star contest in Hawaii, full cooperation is being given by the high school association in Hawaii. They will not approve a contest which is opposed to the policies of the states.

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### ALL STAR SCOREBOOK (62)

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Information on Ozite Gym Mat Felt

### AMERICAN WIRE (58)

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### ATLAS EQUIPMENT (47)

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Information on Basketball Film

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### CONVERSE RUBBER

(Inside Back Cover)  
 Catalog on Basketball Footwear  
 Basketball Yearbook

### CORE, JOHN T. (58)

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November, 1949

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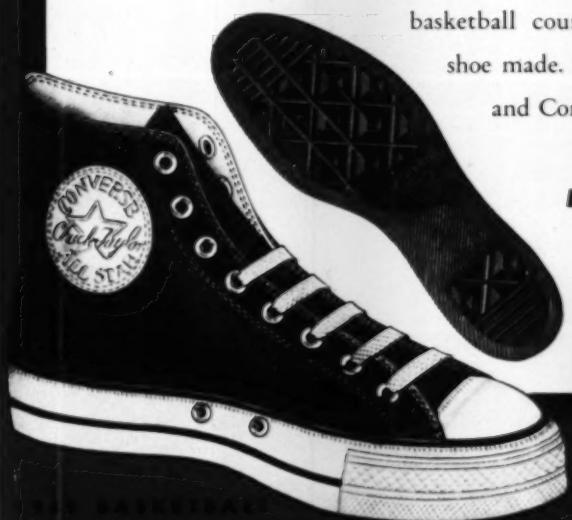
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